Lessons from

1 *to* 12

Home Study Lessons *for* BANJO

(Five Strings)

U. S. SCHOOL OF MUSIC
225 FIFTH AVENUE · NEW YORK

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U·S·School of Music
TWO-TWENTY-FIVE FIFTH AVENUE
NEW YORK

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URGENT NOTICE -- READ CAREFULLY

My dear Pupil:

In order to expedite the routine work of the School, please observe the following instructions carefully:

A. In view of the fact that many of our pupils have the same or similar names, it is absolutely necessary when sending remittances or letters to this School that you give your complete name, address and key number each time you write.

This is very important as we are unable to issue immediate credit for remittances or reply promptly to your letters unless your complete name, address and key number are given each time you write.

B. When signing letters always sign the same way, using the same signature that appears upon the enrollment blank. For example; Do not change from Mrs. John Smith to Mrs. Mary Smith although either may be correct. Also please write your signature plainly so that it may be easily read.

C. We suggest and strongly urge that each lesson be studied for at least 30 minutes a day for six days in order that you make progress faster and secure all the advantages and benefits your lessons are designed to give you.

D. The fact that you have a number of lessons on hand should not cause you to hurry through the instructions. Take your time and do thoroughly whatever is sent. Never, under any circumstances, return music to us as we do not accept music once sent through the mail and therefore cannot give you credit for any returned lessons.

E. We ask the pupil paying monthly to keep his account up to date by paying promptly, and without any reminder from us. The terms for materials and service have been fixed at a minimum with the expectation that the pupil will do his part in helping us avoid any unnecessary trouble or expense.

F. The School has a large volume of mail to handle every day and in order that the routine of the office be carried on methodically, we respectfully suggest that the pupil when he writes make his meaning as clear and concise as possible and the writing very plain. (Some of the writing we receive we are utterly unable to decipher). Please write very plainly and print your signature.

G. If you receive any letters from the School that require an answer, please use the back of the letter for your reply. If you will cooperate with us by complying with these necessary suggestions, we will be able to give you much better service.

Wishing you the greatest success and pleasure from your study.

Yours sincerely,

C. E. Crane

Registrar

Home study lessons for

BANJO

(Five Strings)

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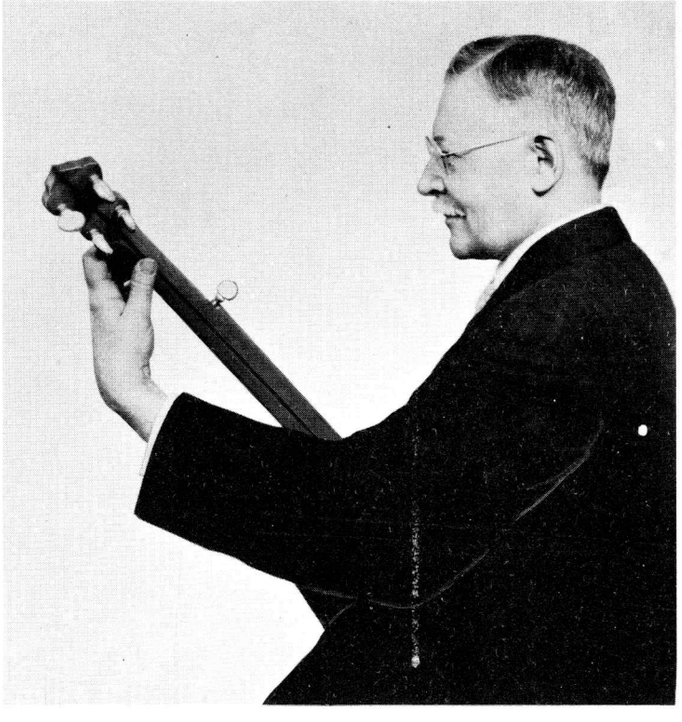

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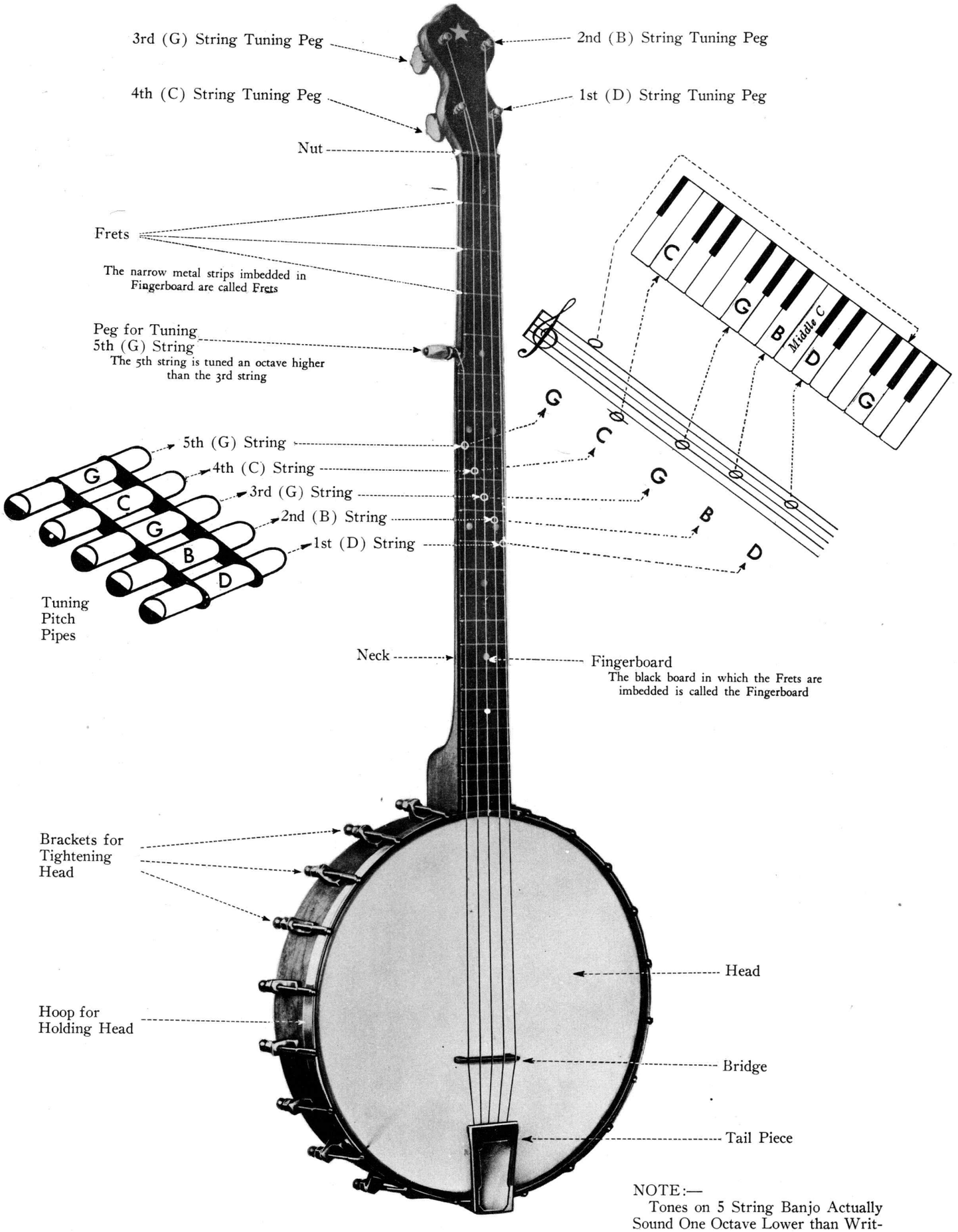
Illustration No. 1

Position at the Banjo



NOTE:—
Tones on 5 String Banjo Actually Sound One Octave Lower than Written in the Music.

Illustration No. 2

Instrument and Tuning Chart

MUSIC IN LIFE

Happiness is the most indulged in pursuit. Some find it in expounding the Gospel. Others find it in hard work. Some find it in making others happy. Whichever way one prefers he will always find that music plays its part.

In church part of the services is given over to music. At home, part of the evening's entertainment is usually given over to music. At town social functions, music constitutes an important factor. The wedding, the ball—how could these get along without music. The soldiers on march, the trip through the woods, the ocean voyage—how each is brightened by music! And in the factory, or in the fields—whenever it is introduced, music makes the work less irksome. In short, the musician is a harbinger of joy.

You have chosen the Five String Banjo as your medium in bringing happiness into the hearts of those about you. A fine choice. By its very nature, it is a happy instrument. It lends itself admirably toward giving the dancers that swing to their steps as they dance. The banjo, too, with its snappy and rhythmic music, drives dull cares from fatigued minds and gives relaxation to tired bodies.

Thus, with your instrument you can make yourself a very useful personage in any community. With it you can make yourself a dispenser of happiness. How much more welcome will you be! You have begun a good thing. Keep on keeping on. Be a master of you chosen instrument. And the great pleasure that comes from making others happy will be yours. I shall not dwell upon the opportunities to make money that should come your way, because of your ability to play the banjo well.

THE BANJO IN HAND

Take up your instrument. As you sit, rest it in your lap close to your body as you see it in the first full-page illustration. The neck and fingerboard reaches upward at a slant, which makes it easy for you to reach the strings and frets with comfort.

The Angle of the Neck:—Some players, because of the length of their arms, slant the instrument more than do others. It is for you to determine exactly how high to hold the neck of the banjo. If it is more comfortable to hold it a trifle lower or higher than is shown in the first illustration—proceed to raise or lower it. Take the position which is most comfortable for you. This should be simple to decide.

Balance the Right Arm:—The fingers of the right hand are used in plucking the strings. The right hand should therefore be comfortably balanced above the strings to make the best results possible. See illustration No. 5. The forearm rests against the rim of the instrument in such a manner that the thumb rests upon the string about two-thirds of the way up from the bridge to the rim. Maintain this position as you tune your instrument.

TUNE THE BANJO

The first step in playing any instrument is to have it in tune. This is obvious. So let us begin.

In tuning, we really begin with the fourth string. It is the nearest long string to your body. It is called the C-string because when you pluck it without placing your finger upon any fret, it should sound the tone C. This C is the same as the tone produced upon a piano or organ when you strike the C-key an octave below Middle C (the third C-key from the left). See the Instrument and Tone Chart, Illustration number 2

The third string is the G-string. The second is called the B-string, while the first is called the D string.

Turning the Tuning Peg:—As you have already observed the strings are fastened at the lower end to the tail piece. At the upper ends they run through small holes and wind around the tuning pegs. The strings are tuned by tightening or loosening them. This is done by turning the tuning pegs one way or the other. Get the habit of knowing in which direction to turn the tuning-pegs to tighten or to loosen the strings. When you tighten the string it makes the string

sound higher in pitch. When you loosen it, the string sounds lower in pitch. By this we mean, if a string sounds F and you really want it to sound G we must do something to make it sound like the higher tone—G is higher in pitch than F. So we tighten the string.

On the other hand, if the tone of a string sounds like A, and you want it to be lower in pitch, like the tone G, we loosen the string to bring the pitch of the string down to the tone G. This is all plain. Is it not?

Tune the Fourth (C) String:—Sound the C pitch pipe. If a piano is handy, sound the third C-key from the left. Sound this tone several times. Let it impress itself upon your ears that you may easily recognize it when you hear it on your banjo.

Now pluck the fourth string with your right thumb. How do the tones compare? Is the banjo C higher in pitch than the pitch pipe C? Does it sound lower? If the string sounds lower than the required C, turn the fourth-string tuning peg in the proper direction to tighten the string. As you do this, alternately sound the C pitch pipe, or the C-key on the piano.

Keep tightening the string until it sounds a wee bit higher in pitch than the C pitch pipe.

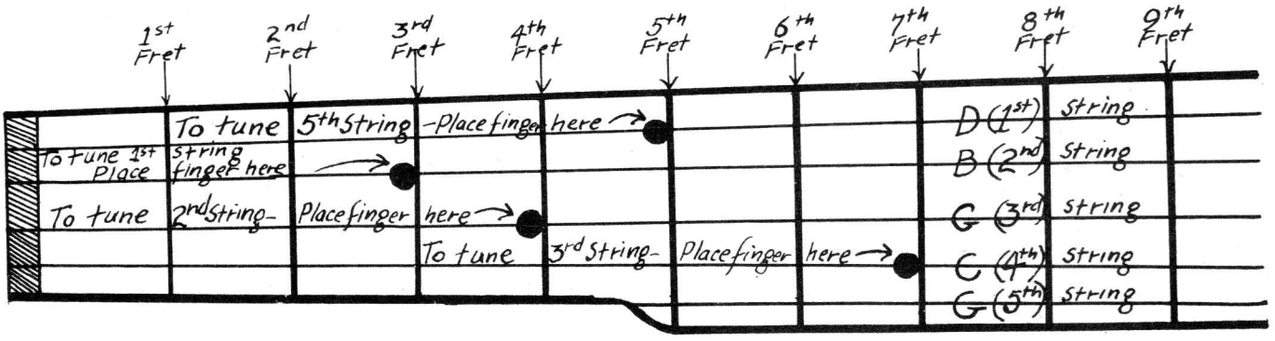


Illustration No. 3

Five String Banjo Tuning Chart

To make the tone perfect, loosen it again—but only a wee bit, or just enough to bring it to its correct tone. The final touches to perfect tuning is easiest when we loosen it a wee bit to bring it to it proper pitch. Is this all not plain and simple?

Fingers on the Frets:—This is one string. And you have four more. See the first illustration once more. Observe that the fingers press the strings on the frets? When we say that the fourth (little) finger must be placed on the 5th fret, we don't mean exactly on top of the 5th fret. What we mean is that the finger is placed upon the string between the fourth and fifth frets—BUT AS CLOSE AS POSSIBLE TO THE FIFTH FRET. Only by placing the finger in this position on the strings in playing can you expect to produce a fine tone.

Tune the Other Strings:—Now place your finger on the 7th fret of the fourth, or C-string which you just tuned. Keep your finger there and with your right thumb pluck it. Do you notice that the tone is changed? You have just sounded the tone "G." This "G" is the same tone to which the third string must be tuned. Sound this C-string while your left hand finger is on the 7th fret. Get a real impression on your ears. Now sound the third string. How do the two tones compare? If the Third (G) string sounds too high, loosen the string by turning the tuning-peg in the proper direction. If the tone is too low, tighten the third string making it a little higher in pitch than the required tone, then loosen it a wee bit, bringing it to the proper pitch.

See Illustration number 3. In tuning the remaining strings follow along the same lines. To tune the second string, compare its tone with the third string while the finger is on the 4th fret.

Tune the first string by comparing it with the second string when the finger is on the 3rd fret.

Tune the fifth string by comparing its tone with the tone produced by the first string when the finger is on the 5th fret.

Two Ways of Tuning:—Thus you have two ways of tuning your banjo. One is entirely with the aid of the pitch pipes, or with the piano keys. The other way is to tune the fourth (C) string to a pitch pipe and then to tune the remaining strings by comparing each one to the preceding string with a finger upon the proper fret.

Learn to Tune:—If I were you I should spend considerable time learning to keep your instrument in tune. Unless your instrument is in tune it will be impossible to play any piece interestingly. Remember, you want your friends to be glad to hear you play. When you have learned enough about your instrument, you may choose to join a band. So tune your instrument regularly. See that each string tallies with the next when you place your finger upon the proper fret. Then test each string with the piano or organ or pitch pipes. Make sure of your ability to keep your instrument in tune. It is very important.

Plucking the Strings: — In plucking the strings think of them as in two groups. The fifth, the fourth and the third strings are usually plucked by the thumb of the right hand. The others are plucked by either the index (1st) finger or the middle (2nd) finger.

The Thumb Rests:—In plucking the strings, the thumb usually rests upon the fourth string. It is thus ready for action as required. The other fingers are held in readiness above the strings. See Illustration number 4.

No Little Finger on the Head: —Some players have the habit of balancing their hands upon the head with the little fingers of their right hands. Though many good players do this, it is easier when you get the habit of keeping your little finger free from the head. See it in illustration No. 4. You will learn more about this as you go along.

The Left Hand on the Neck:— Illustration No. 5 clearly shows the position of the left hand thumb upon the neck of the banjo. This position makes it easy for the fingers to reach all the strings on the fingerboard without undue stretching. At the same time it acts as a guide in keeping the fingers in place.

MUSICAL SYMBOLS

There would be little to learning the banjo if tuning and knowing how to hold it were all that one needed to know.

You have chosen the Five String Banjo as your instrument of musical expression. And when

Illustration No. 4

Picking the Strings

you chose to express yourself through your music you chose the universal means of expressing one's real inner feelings. For music is the language of our feelings. Or, as we usually say, Music is the language of our emotions. Just like our spoken and written language, the musical language, too, may be reduced to writing. Instead of letters, each one signifying a different spoken sound, we have symbols—each signifying its own musical sound.

The Alphabet:—Thus, music has its alphabet. The English alphabet has twenty-six letters. The music alphabet has only seven, for which we take the first seven letters of the English alphabet, A, B, C, D, E, F, G. This is simple. Is it not? There, you have learned the musical alphabet.

More Tones Than Seven:—Of course we all know there are more than seven musical tones. The modern piano, for instance has 88 tones. Other instruments have varying numbers. Even though there are seven letters in the musical alphabet, we must have a name for each musical tone in use. We solve this problem in the simplest manner. When we get to the last letter of the musical alphabet—G—we start all over again with 'A'. In short we have these same seven letters over and over until we cover all the musical tones. Thus the tones repeat in a circle and we have A B C D E F G A B C D etc.

All Tones Within the Octave:—There is a sound scientific reason for using these letters over and over again. The second 'A' sounds very much like the first 'A'. The second 'B' sounds like the first 'B', and so on. The only difference is that the second 'A' or 'B' is an octave higher in pitch than the first.

It is exactly like singing 'Low Doh', and 'High Doh'. In fact this interval of an octave, with its subdivisions, is the basis of the world's music.

Remember, then, each musical tone has its alphabetical or letter name.

I tell you this that you will understand better the necessity for learning note reading thoroughly, from the very first. It is much easier to learn your music by the note method than by any other.

Why Notes Are Easy:—Notes, as already stated, are the shorthand method of writing music. There is a longhand method, also. But it would be very cumbersome to use. So that you may know what a bother the longhand way would be, just consider this example of its use. Just suppose, for the moment, that you had already learned the location of the different notes on your instrument. Then the composer might say to you, play low "A". You get all set, and produce the tone he asks for. Good enough, you know the pitch he wants. But how long are you going to hold the note? You cannot tell, unless he gives you specific directions. He might say "hold it two seconds." Then you would have to get out a watch, and keep track of the time. Then he would tell you what he wanted done next. If instructions

Illustration No. 5

Left Hand Thumb Position

like that were written out, a simple piece of music would fill a book, and for my part, I'd hate to try to play it. There would be nothing to do but memorize the whole thing.

Now, you can see why we do NOT use any such method.

THE STAFF

The basis of writing the note method is five long parallel lines running across the music page. This is called the staff. On your first music sheet of this lesson, you will find the staff.

Each Line and Space Represents a Note:—The idea of the staff is this. We will use each line as well as each of the intervening spaces to represent some musical note. Each line and space is to have its alphabetical or letter name. And when you see a sign placed on the particular line, you will know that the composer wants you to play the note on your instrument that is represented by that line.

Leger Lines:—But even these lines and four spaces do not give us enough room to represent all of the notes we may have to use. So, we just add little lines above or below the staff—wherever we need them. These are shown on your Music Sheet. They are called leger lines. You see, we are gradually building up a system that will save us a lot of time as soon as we have it perfected.

The Clef:—And now, we are confronted with a new difficulty. What letter shall we represent by the first line? What by the first space? What by the second line, etc?

We had a good sound scientific reason for using the letters of the musical alphabet over and over again. But when it comes to placing the letters on the staff, I am sorry to say that there is no reason either in science or theory why one plan is any better than another. So we must do the thing that is most convenient. The reason for any language is to convey ideas.

The composer gets a beautiful idea, and in order to tell you about it so that you and others can share this beautiful idea, he must have some means of telling you exactly which tones enter into it.

The first requirement of the arrangement of the letters on the staff, therefore, is that all musicians shall understand exactly what the composer has in mind. We must all come to some agreement, so that there can be no confusion.

To settle this difficulty once and for all, Musicians have decided upon a standard plan. They use a little sign at the beginning of the staff which tells at a glance how they are going to arrange the letters on the staff.

On your music sheet, you will see a symbol or sign which is called a Clef. The word "clef" means key, and the clef is, indeed, the master key that tells you where the letters of the musical alphabet fall on the staff.

As you have already seen, it would be possible to use a greater number of different locations. But it has become the custom to use only a very few. As a matter of fact, there are only two which are particularly different or important. These are the Treble or "G" clef, and the Bass or "F" clef.

The Treble Clef is the one you will use. It is shown on the first music sheet. It is called the "G-Clef" because it fixes "G" of the musical alphabet on the second line of the staff, as is shown by the way it curls around the second line. Study it so as to see exactly what is meant.

If we know that "G" is on the second line, it is a simple matter to count both up and down the alphabet and figure out where all of the other letters will come. This is done for you on the music sheet. This you must learn to do.

Your work NOW, is to memorize these locations of the letters on the staff. You must know them perfectly. You must be able to name notes on any of the lines or spaces right off, the instant you see them. And you must be able to write them down in their proper places on the staff without a single mistake. Most of your first week's work should be devoted to this.

HOW TO KEEP TIME

The other thing that notes must tell you is how long to hold each tone you produce on your instrument. Some notes are held longer than others. You know that from your own experience.

Time Values:—In order to show at a glance the relative length of a tone, we use a series of

seven kinds of notes which are pictured for you on the music sheet. These run from a whole note which usually gets four beats, or counts, of time, to a sixty-fourth note which gets only one-sixteenth of a beat.

This works out just like money. Two half-notes equal one whole note exactly as two halves make a dollar. Two quarters make a half or four quarters make a whole, and so on.

Rests:—In music, there are times when the composer wants you to keep silent. Perhaps for the sake of contrast, he wants absolute quiet for a certain period. Or perhaps he wants your instrument to remain silent while some other instruments in the orchestra are playing. In order that he may show you this easily, we also use a series of seven signs called "rests" corresponding in length to the seven kinds of notes. Learn both the notes and the rests from your music sheet.

Rhythm:—We have one other little point to learn about writing music. You must have noticed that there is a certain swing or rhythm to music. At regular intervals there comes a note of a little more prominence or force than the others. These are called accented notes. Partly in order to show you where the accents come—as will be explained in later lessons—and partly to make it easier to keep your place in reading the notes, we insert vertical lines across the staff every once in a while.

Bars and Measures:—These vertical lines are called bars. And the space between two bars with the notes it contains is called a measure. It is, in fact, a measure of rhythm.

Beats in a Measure:—How many notes are there in a measure? That is an important thing to know. As a matter of fact, it does not depend on the number of notes, but measure after measure of the same composition must have the same number of beats in it. If there were two half-notes in one measure, there might be four quarters in the next. And so on. It is up to the composer to decide before he starts writing how many beats he wants to the measure, and then stick to it.

Time Signature:—So that you may know what he has decided to use, he puts a large fraction at the beginning of the staff. This is called the "Time Signature". This tells you the whole story. The upper figure—the numerator of the fraction—tells you "how many" beats to the measure, and the lower figure—the denominator of the fraction—tells you "what kind" of a note is to have one beat.

If the time signature is 3/4, it means that there are three beats in the measure and that each quarter note gets one beat. If it is 4/4, it means that there are four beats to the measure and a quarter note gets one beat. That means, in the latter case that there are four quarter notes or their equivalent in each measure. It is not necessary that all of the notes be quarter notes. He could have two half notes in the measure because two halves equal four quarters. Or he can have any combination he pleases, just so that all of the notes in the measure added together equal four quarters; one half note and two quarters, for instance.

"C" for Common Time:—There is one other sign often used as a time signature. This is the large letter "C". "C" stands for "common time". The most common time in music is 4/4 so wherever you see "C" used as the time signature, you will know that it means 4/4.

Learn the Notes:—As already stated, your first assignment is to learn the notes and their location on the staff. This is to be done away from your instrument. Learn these perfectly, and you will make rapid progress.

Automatic Finger Control:—Many of our students are also taking up Automatic Finger Control. I heartily recommend this because I know it means the saving of valuable time. If you are taking this excellent auxiliary course, you have noted in the instructions that you are expected to work two weeks on Automatic Finger Control Exercises BEFORE you start to practice at the instrument. During this time, you have ample opportunity to learn your notes. And then, you are all set for a flying success!

PLAY THE TONES

You can tune your instrument and you know the notes. Let us try a few on the banjo.

Balance the right thumb upon the fourth string, as if ready to pluck it. In maintaining this position it will be found that the thumb is really between the fourth and fifth strings—but resting on the fourth. See Illustrations numbers 1 and 4. In this manner the thumb is always prepared for the plucking either the third, fourth or fifth strings as required. Is this plain?

Lateral Thumb Motion:—There are numerous ways in which to pluck a string, but there is one way that is better than the rest. As you pluck the string, do so with the side of the thumb-tip, as near the nail as possible—yet without touching the nail. Place the side of the thumb tip

between the fourth and fifth strings, though against the fourth string. With a lateral motion of the entire thumb, pluck the string in the direction of the third string. Do not pull the string up from the fingerboard, but straight across the fingerboard, instead. Having plucked the string, it releases itself from the finger while the finger reaches over beyond it and rests gently against the third string.

The same method is used whether you pluck the third, fourth or fifth string. Practice plucking with the thumb.

Second and Third Fingers in Plucking the Strings:—In plucking—or as it is often called, picking—the strings with the first, second or third finger the finger-motion is upward towards the palm of the hand. See illustration Number 4.

The string is pulled across the fingerboard—never away from the fingerboard. Only the tip of the finger is used, though great care must be taken that the finger-nail does not come in contact with the strings.

Know the Strings:—Master the notes on the music page. They are played with open strings, but care must be taken that the right hand fingers pick the strings properly.

A cross under a note indicates that it be picked by the thumb of the right hand.

A single dot under a note indicates that it be picked by the first (index) finger.

A double dot under a note indicates that it be picked by the second (middle) finger.

Studies One to Five:—In studies 1 to 5 you are given a chance to apply your knowledge of the five letters you have just learned, and also to apply them to the banjo. It will be noticed that the Fig. 4/4 immediately follows the double bar. This is called the time signature, and simply shows that the notes are to be played very evenly in groups of four, and that every note is a quarter-note. The subject of time and counting will be thoroughly explained later.

By glancing at the table of five notes at the beginning, it will be seen that the first note after the double bar is C, and that it is found on the fourth or bass string. The "o" before each note means that the string is "open," that is, none of the left hand fingers are used. The "x" under the note C means that it is to be picked with the thumb of the right hand, and the three following notes are picked in the same way. In the second study, G is found on the open G string and is picked with the thumb in the same manner.

In the third study, the notes are all B's and consequently are played on the open second string, but this time with the first finger, this being indicated by the dot above the note. The following measure, being made up of D's, is played on the first string and picked with the second finger, while the last study is played on the fifth, or short string, and naturally picked with the thumb. These five studies must be played over a good many times, until the fingers get accustomed to their new work.

An Exercise on Open Strings:—Study number 6 is played entirely on the open strings and will accustom the right hand to the proper position and make it feel "at home," so to speak. During all this time the left hand has nothing to do except to hold the neck of the instrument in the proper position. The position is shown in the cut. You must be careful not to allow the neck to drop into the fork of the thumb. See illustration No. 5.

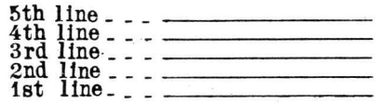
Open Tones and Fret Tones:—You learned, in tuning your banjo, that the same tones can be produced both with open strings and with stopped strings.—When a finger is placed upon the fret of any string, that string is said to be stopped.

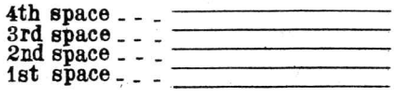
Play study number 7 many times over. Get the habit of playing the G, first as an open string and then with the fourth (C) string stopped at the 7th fret.

Do the same thing with each of the notes. Get the habit of playing from one string to the next, even if you do play the same tone. It is very good practice.

How to Read Music

Music is written upon five lines and their intermediate spaces, called a staff. These are numbered from the lowest upward, thus:

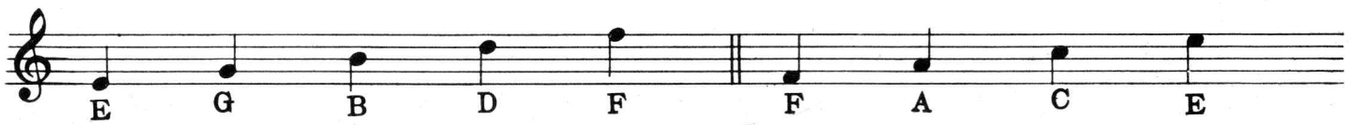


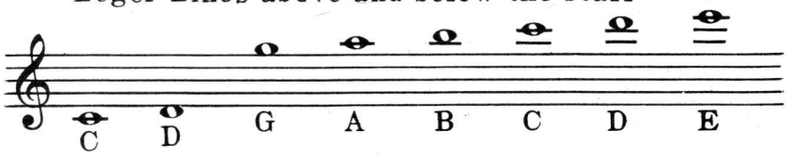


The sign 𝄞 is called the Treble or "G" Clef. It fixes "G" on the second line of the staff. This Clef is used in music for the Violin, Flute, Clarinet, Ukulele, Cornet, etc.

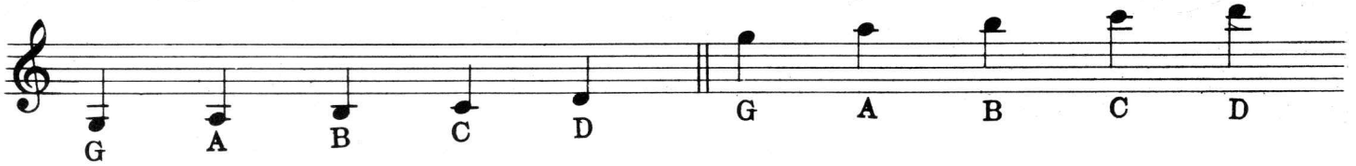
When the Treble Clef is used, the letters on the lines and spaces of the staff are as follows:

Notes on the lines

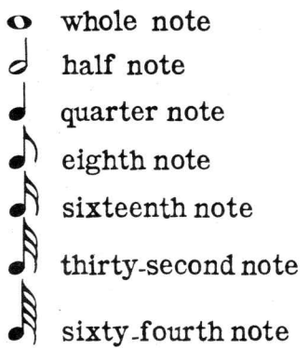
Notes in the spaces

Leger Lines above and below the staff



Leger lines below the staff

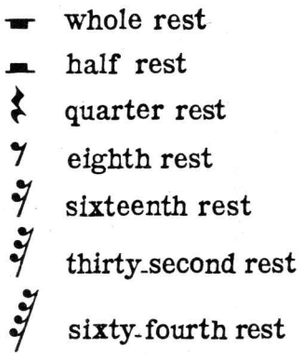
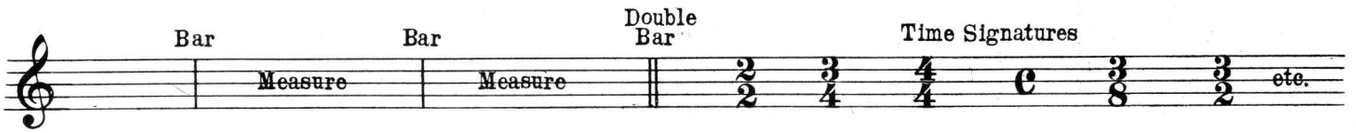
Leger lines above the staff

NOTES

There are seven characters which determine the value of notes



RESTS

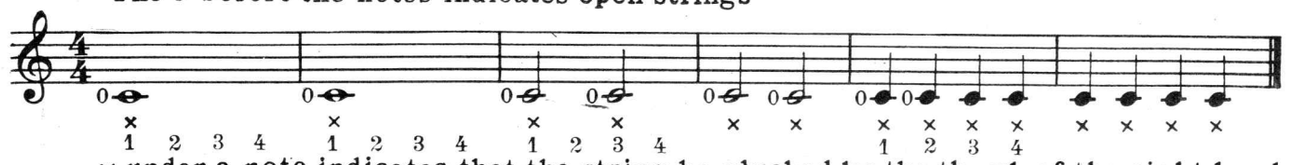
There are seven characters which determine the value of rests



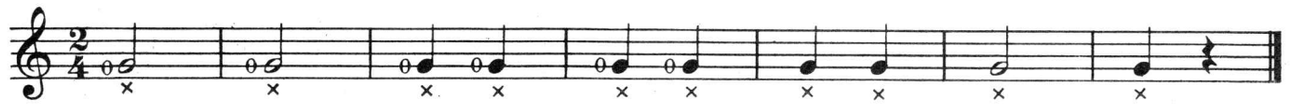
Master the Strings

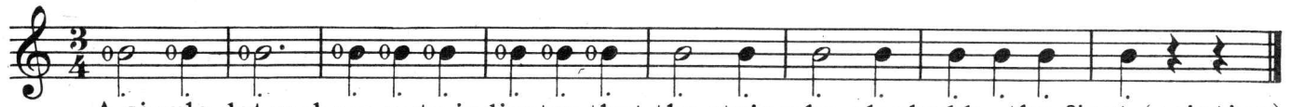
The 0 before the notes indicates open strings

1



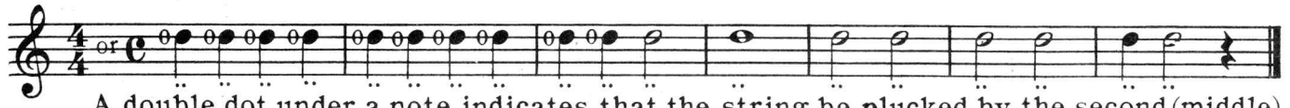
× under a note indicates that the string be plucked by the thumb of the right hand.
1, 2, 3, 4 indicate the counts allowed to the notes.

2

3

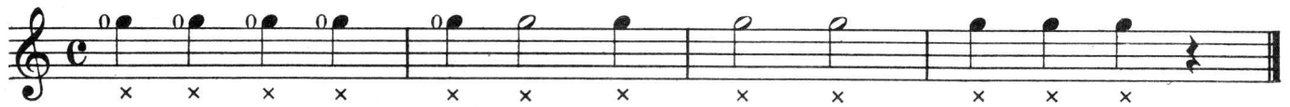


A single dot under a note indicates that the string be plucked by the first (pointing) finger of the right hand.

4

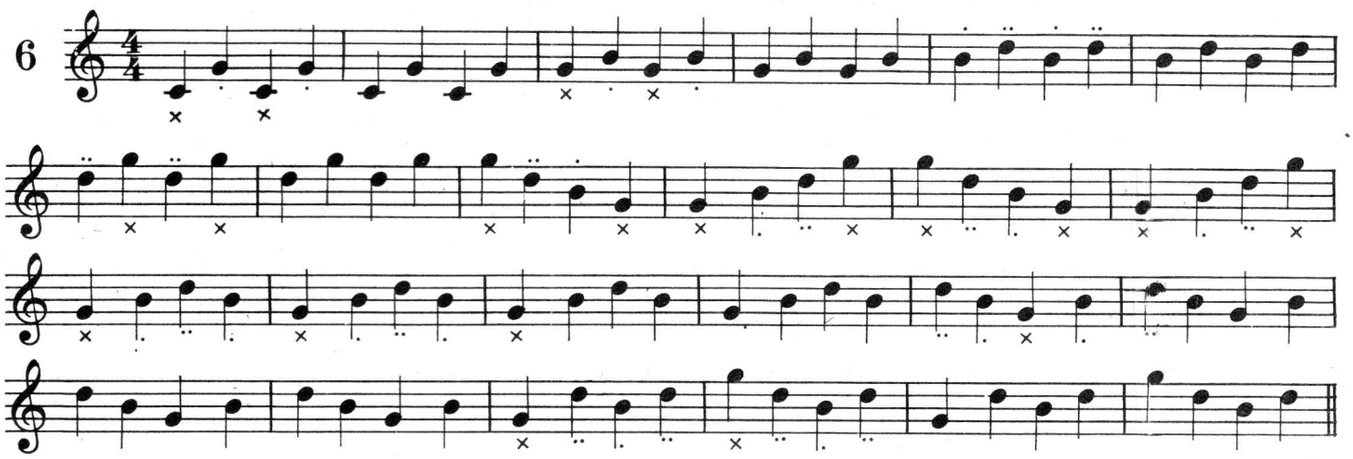


A double dot under a note indicates that the string be plucked by the second (middle) finger of the right hand.

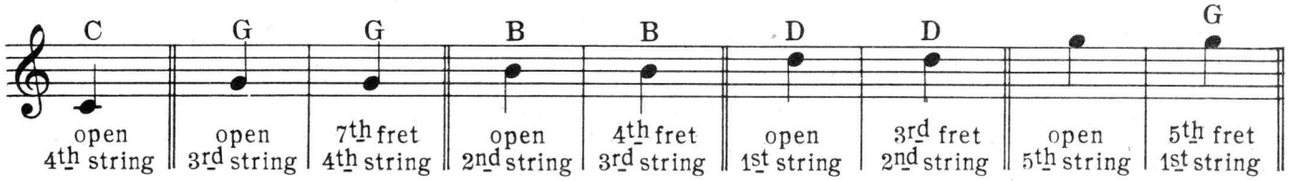
5

× under a note indicates that the string be plucked by the thumb of the right hand.

Open String Exercise

All tones of this study are produced with open strings.

6

OPEN TONES AND FRET TONES

7



BANJO—LESSON No. 2

SCALE OF C.

Since you should now be able to tune your instrument and also pick the strings fairly well, we will now take up a somewhat more complicated problem, that of the scale. This is extremely important. It not only trains and develops the fingers of both hands, but it shows where the tones are to be found on the banjo.

The first exercise shows the names of the notes and where they are found. The first four notes are all made on the bass, or C string, the frets being marked directly over the notes. Thus, C is the open string, D is at the second fret, E at the fourth and F at the fifth. You must be careful not to place the left hand fingers on the frets, but very close and just back of them. If the finger tip is directly on the fret, it is sure to reach over a little, just enough to stop the vibration of the string, and thus spoil the tone. The strings must be pressed down very tightly on the frets.

The bars, or perpendicular lines crossing the staff in this exercise are not intended to indicate the time or rhythm, but simply to show how many notes are made on each string. After playing the first four notes on the fourth string, the next two, G and A, are found on the third string, the next two on the second string, and so one through the scale, as marked above the notes.

In the second exercise we have the very same scale, only this time the names of the notes are not given; nor the frets where they are found. Of course, the first exercise can be referred to if necessary, but these should be memorized just as soon as possible. However, this time we have something for both the right and left hand to watch. The left hand fingering (marked L. H.) is indicated by the figures, while that for the right hand is shown by the dots and "x."

For some little time it will be best to use the same right hand fingering that you have used previously, since the left hand must be well under control before you attempt both together. The C is, of course, made on the open string, while the D, coming at the second fret, is made with the first (pointing) finger, while the E, fourth fret, is made with the third (middle) finger. These fingers must remain firmly on the string while the fourth finger drops at the fifth fret for the F. After this both are raised at the same time, just as the next open string (G) is played. The same process is continued, following the fingering as given above the notes.

WATCH THE FINGERING

When E, first string, second fret, is reached, the second finger must remain firmly on this note while the next note, F, is played with the third finger, exactly as the octave lower was played before. The G written on the first space above the staff, is played on the open fifth string. The A following this G, first string, seventh fret, is taken with the first finger of the left hand in the scale, and must remain in its place while the third plays the B at the ninth fret, both remaining down while the fourth plays C at the tenth fret. These fingers, if they are left down, are now already on their proper frets when you start to go down the scale.

After the open fifth string is played in descending, the fingers cannot remain on the strings longer than for one note, since the lower fret is required. It is only when playing up the scale that the fingers may remain on the strings.

After the left hand has become accustomed to the proper fingering, develop the right hand. The system of using first one finger and then another on the same string is called alternate fingering. It is of the greatest importance in rapid playing. This system should be learned at the outset.

Playing a rapid succession of notes all with one finger, or the thumb is just the same as if you tried to make rapid time in catching a train by hopping on one foot. It is considerably easier to use two in either case.

The third exercise introduces a few of the new notes we have learned in this lesson and the fingering is marked. If you can't remember where to find the notes, look them up in the scale.

Ex. No. 4 is similar, but a little harder. The left hand fingers must always remain on their notes as long as possible, that is, until they are needed somewhere else, or the open strings are needed. This rule is ironclad.

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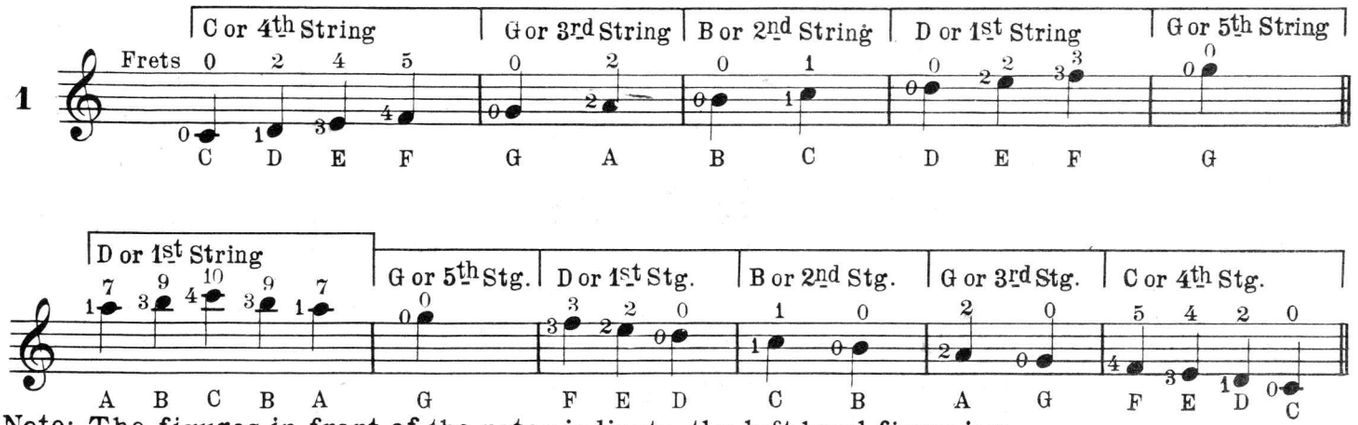
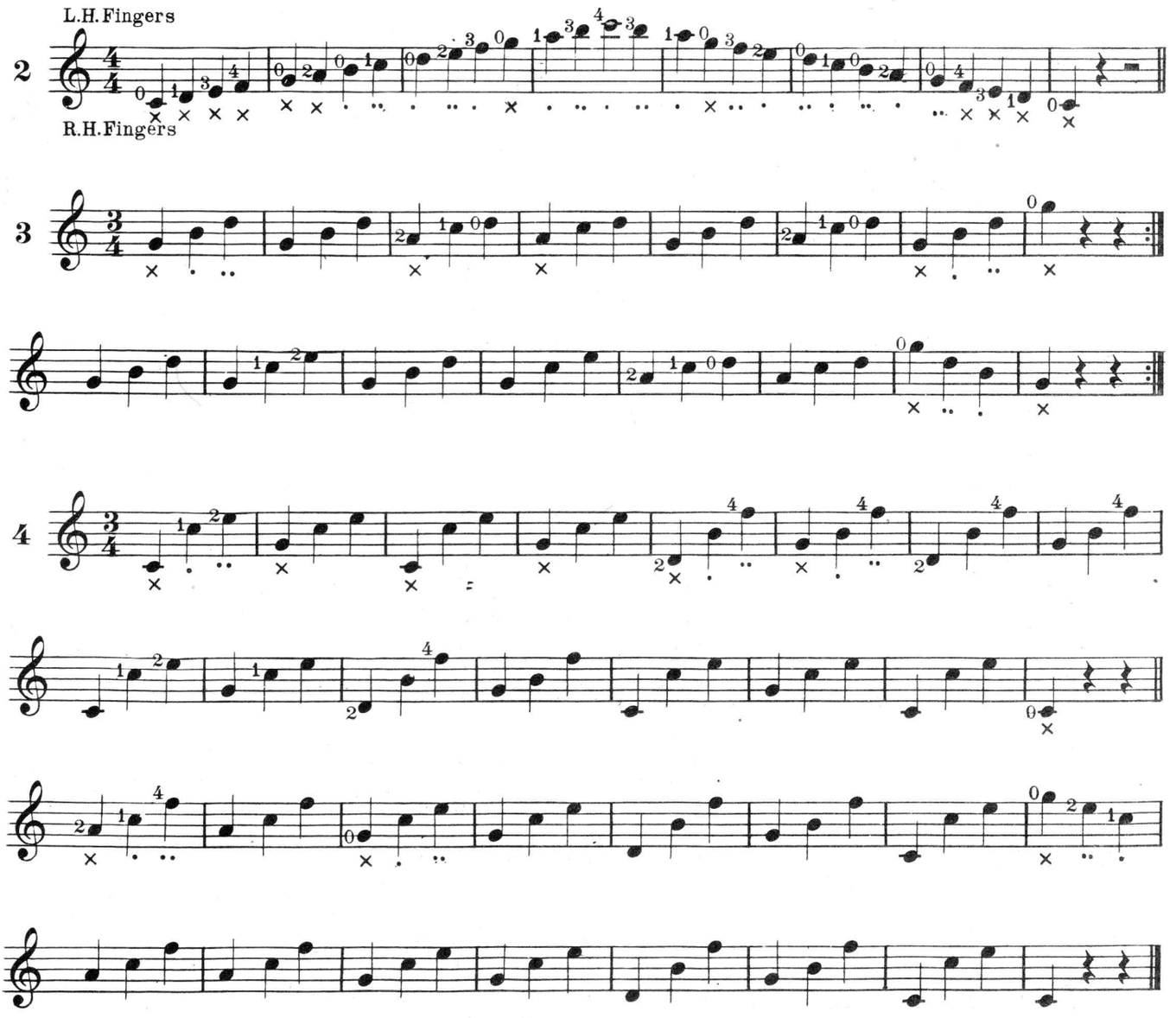
Scale of C

The figures above the notes indicate the frets


C or 4th String
G or 3rd String
B or 2nd String
D or 1st String
G or 5th String
Frets 0 2 4 5
1
C D E F G A B C D E F G
D or 1st String
G or 5th Stg.
D or 1st Stg.
B or 2nd Stg.
G or 3rd Stg.
C or 4th Stg.
A B C B A G F E D C B A G F E D C

Note: The figures in front of the notes indicate the left hand fingering

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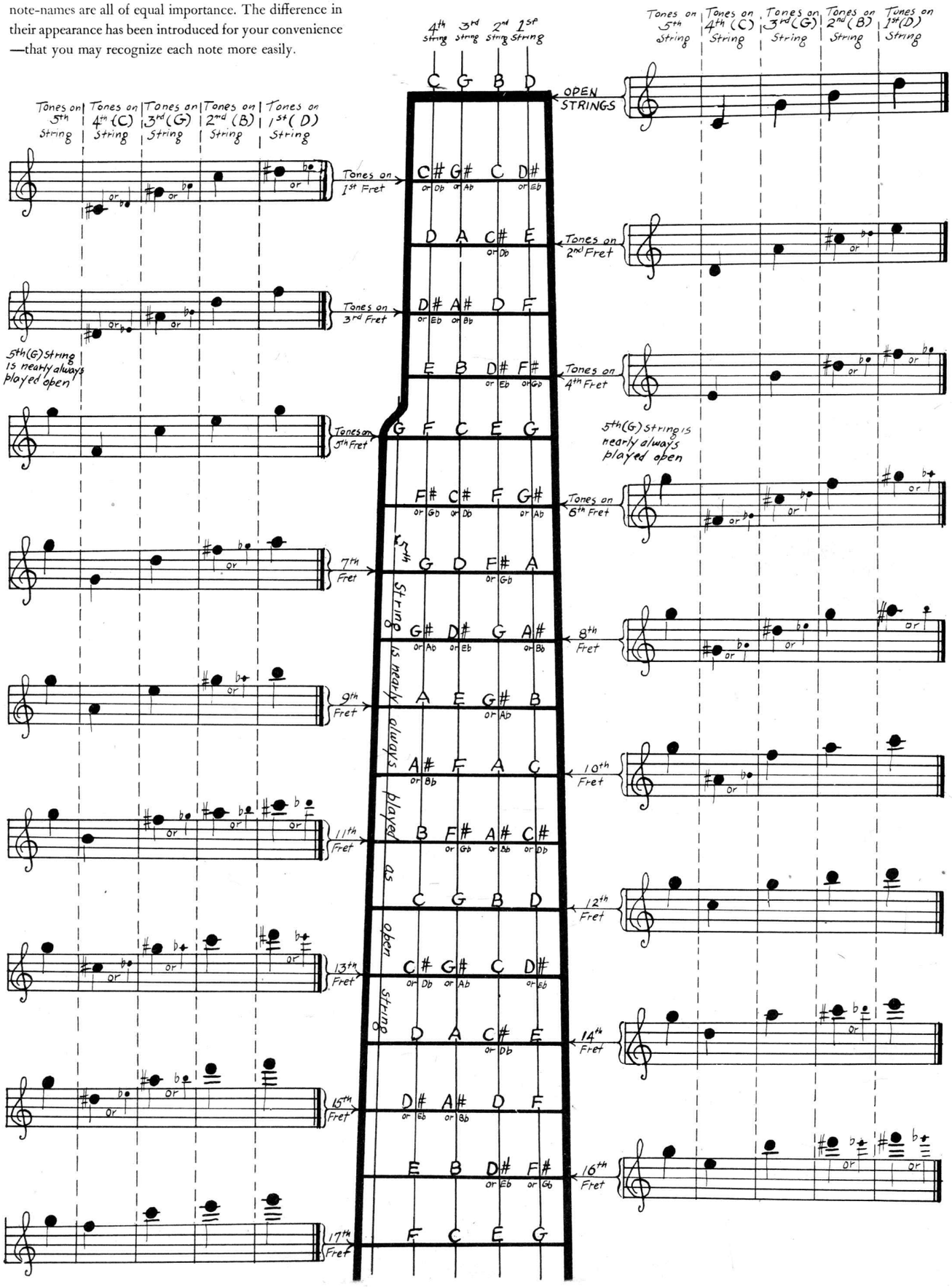
BANJO

(Five Strings)

Tone and Fingerboard Chart

IMPORTANT:—The large and small sized notes and note-names are all of equal importance. The difference in their appearance has been introduced for your convenience —that you may recognize each note more easily.


4th string 3rd string 2nd string 1st string
C G B D
OPEN STRINGS
Tones on 5th String
Tones on 4th (C) String
Tones on 3rd (G) String
Tones on 2nd (B) String
Tones on 1st (D) String
Tones on 1st Fret
C# G# C D#
or Db or Ab or Eb
Tones on 2nd Fret
D A C# E
or Db
Tones on 3rd Fret
D# A# D F
or Eb or Bb
5th (G) String is nearly always played open
Tones on 4th Fret
E B D# F#
or Eb or Gb
Tones on 5th Fret
G F C E G
5th (G) string is nearly always played open
Tones on 6th Fret
F# C# F G#
or Gb or Db or Ab
7th Fret
5th String is nearly always played as open string
G D F# A
or Gb
8th Fret
G# D# G A#
or Ab or Eb or Bb
9th Fret
A E G# B
or Ab
10th Fret
A# F A C
or Bb
11th Fret
B F# A# C#
or Gb or Bb or Db
12th Fret
C G B D
13th Fret
C# G# C D#
or Db or Ab or Eb
14th Fret
D A C# E
or Db
15th Fret
D# A# D F
or Eb or Bb
16th Fret
E B D# F#
or Eb or Gb
17th Fret
F C E G

Full Fingerboard Chart

Keep this chart handy for ready reference.

REQUIREMENTS FOR CERTIFICATE

In order to receive the Certificate of Proficiency from the School, we require students to take a special test which covers the elements of music as explained in the course.

In addition to this, pupils must have an average grade of 70% or over in the tests given throughout the entire course, and must have their tuition fully paid.

After completing the course, if you wish to take this final test a copy of it will be sent at your request.

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BANJO—LESSON NO. 5

BASS SOLO AND STUDIES

The first exercise on the accompanying sheet is an illustration of a melody and accompaniment played at the same time. In this case the melody, or "tune" is the lower notes, those with the stems turning down, and these notes are all picked with the thumb.

There is also another thing in this lesson, and that is the chords. You will notice in the very first measure that the notes C and E are both placed on one stem and one right over the other. This is called a chord, and means that both notes are picked exactly together, the same as if there were only one.

In playing this exercise, the first thing to do is to place the first and second fingers on the C and E, and leave them there for two measures. After they are placed, pick the bass note C, rather loudly, so it will ring for three beats, and then pick the two chords which you are holding with the fingers VERY SOFTLY, for they must not be so loud as to cover up the melody note. Then the last note in the measure G is picked, and the next measure is just the same.

The letter C placed just after the signature means that this exercise is in common or 4/4 time, which simply means that there must be the value of four quarter notes in each measure. You will notice that both the melody and the accompaniment are complete in themselves, that is, either one could be counted independently of the other.

The sign just over the first note is a quarter rest and means that the accompaniment waits one beat before beginning and then there is another rest for the fourth beat in the measure, which of course means that the accompaniment is resting while the last melody note is being played. In the second line you will notice that the melody and accompaniment both come on the same string part of the way, so of course the only thing to do is to pick the string again for the chord, but not so loud as for the first note in the measure. The dots at the end mean that it is to be played twice.

In No. 2, there is nothing new until you get to the end of the first line, and then there is a sign which means that the previous measure is to be played over again. This sign is often used when there is not room on a sheet of music to write out all the measures. Occasionally in Banjo music you will find the note G, fifth space, marked with a double stem, the extra one representing either an eighth or a sixteenth note. This has nothing to do with the length of the note, but means that it is to be played on the open fifth string.

WHAT THE DOTS UNDER THE NOTES MEAN

Toward the end of this exercise you will find some dots under some of the notes, and these mean that you are to pick these notes with the fingers of the right hand indicated by the dots. In a later lesson you will learn why it is better to alternate the fingers in this way, but be sure you DO IT. In third measure from the end there is a sharp placed before the F, which means that this is F#, at the fourth fret, instead of the third, and of course it will be taken with the fourth finger.

The dot and curved line over the last chord in the exercise is called a "hold" and means that this chord is held quite a little longer than the three beats, in fact about twice as long. This sign often occurs in music, and creates the same effect as though one were to make a pause while speaking, after having said something of importance.

The words "Da Capo al Fine" means go back to the beginning of the exercise and play to the end, which is at the word "Fine" (pronounced fee-nay). The last exercise is very similar to the second, only that it is written in 6/8 time, which means that every 8th note has a beat and that there must be six in a measure. The last measure has a quarter note and an eighth rest, but the full value is there just the same.

This solo for the left hand brings to mind a very interesting fact of Musical History.

You know music is old, old, old. You can easily tell from the tone of a dog's bark whether he is pleased or angry. It is quite possible that even before men were able to talk in words they denoted their feelings by different tones. Certainly music has played an important part even in the lives and customs of savage races.

Two thousand years ago, and more, the ancient Greeks were quite skilled musicians. They were familiar with the diatonic scale of C which you have already had. They called our modern scale of C natural the Ionian mode. Our name is just as good, don't you think so?

But although they used the same scale, they did just the opposite of what we usually do. They had their melodies in the Bass, and had the accompaniment put in above the melody. That is why this week's lesson reminded me of this.

I am not sure why the Greeks turned things upside down, this way. But I think it may have been on account of another strange custom of theirs. In their theatres they had only men as actors. Men were dressed up and took the parts of women. So it may be that the men did all the singing also, and this would account for the melodies being written in the Bass voice.

Don't forget to spend at least half an hour a day reviewing previous lessons.

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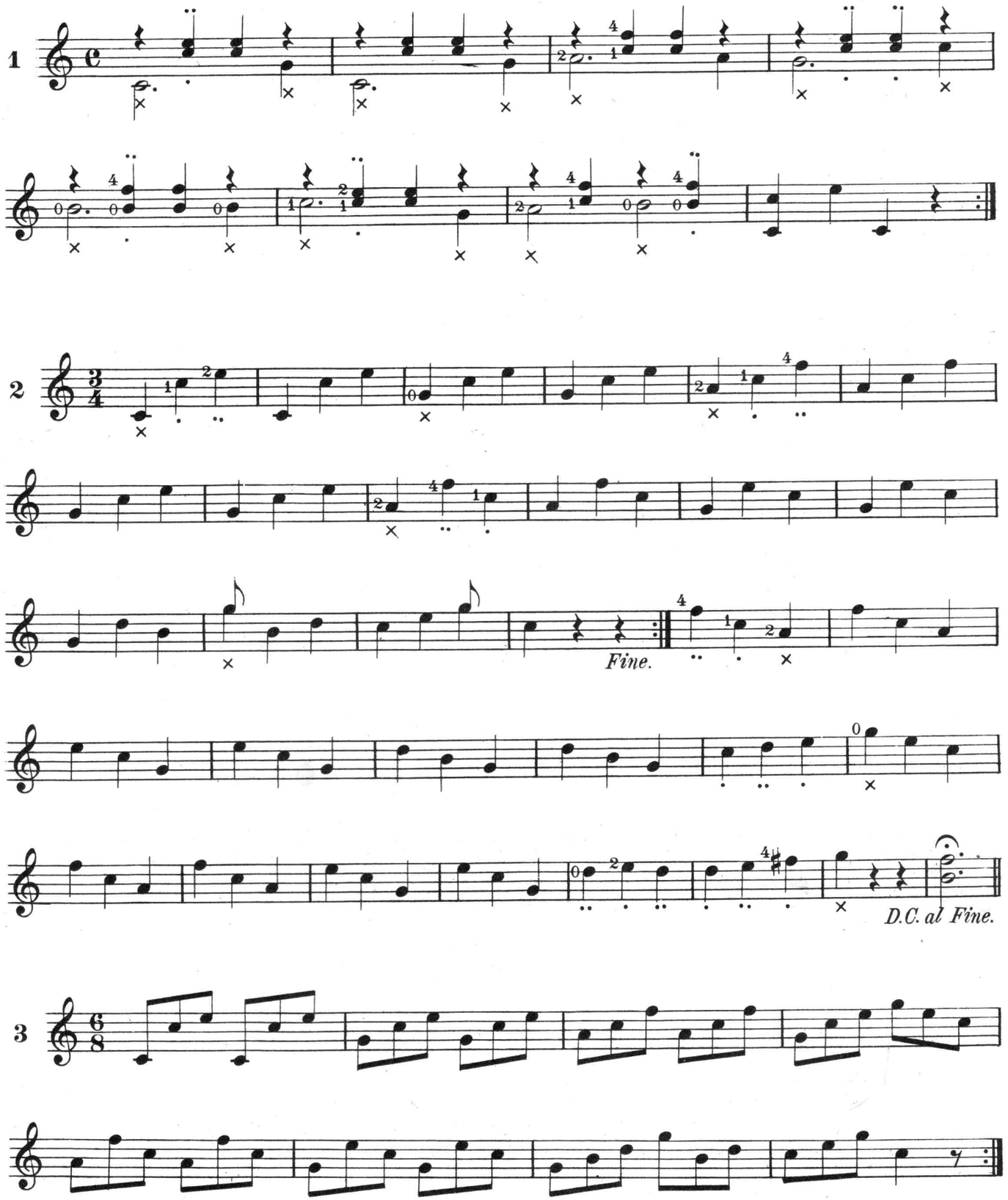
Bass Solo and Studies

Lesson 5

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U. S. SCHOOL OF MUSIC

BANJO—LESSON NO. 6

EASY MELODIES

Musical training is a more potent instrument than any other, because rhythm and harmony find their way into the inward places of the soul, on which they mightily fasten.—Plato.

As you may know, Plato was a great philosopher who lived in Greece. A philosopher makes a business of trying to understand what life means—what it is all about—why we are here and where we will be hereafter. It is interesting to know that almost all of the world's great philosophers have considered music of extreme importance both in every day life of individual and in the life of the community at large.

That is not difficult to understand. If your heart is full of the joy and harmony which music brings, and your neighbor's heart is in the same way full of joy, and his neighbor's heart in turn is bursting with gladness, it makes a pretty fine neighborhood to live in. A club or society that has an orchestra always seems more popular than one which does not. In the very same way, a neighborhood that has several musicians who can get together on this ground of common interest enjoys a better social standing than one where music is unknown.

That this importance is also recognized by the world at large, is seen in the increasing importance given the subject in our Public Schools and Colleges; in the band concerts supported very often by the cities and towns; and in the free concerts given under the supervision of the boards of education. The easy, economical method that we are studying together—the U. S. School Method—also is doing its part in spreading the pleasure of music throughout the land.

Everyone's responsibility depends somewhat on what he knows. We don't expect as much of a little child as of a grown man, but as the child learns more and more, we require better things of him.

Those who have the advantage of being able to play are also expected to do a little more for the world than those who can't. It may be that they do their part by teaching others; or their share may merely be to share the pleasure which their playing gives with others.

In any case, it will give us added enjoyment to know that our playing or teaching is absolutely accurate. Plato also said, "A false note drives away God." He didn't mean that it was wicked to make a mistake. We all make mistakes and if we are willing to learn from our mistakes, we will thus turn them to an advantage. But he did mean that in order to be divinely harmonious our playing must be exactly correct as practice can make it.

SOME OLD FAVORITES

These three old tunes will be found very easy, since they contain nothing new in the way of chords.

The first (Complete) measure of No. 1, has a "snap," which means that the D is picked with the left hand, by pulling or snapping the second finger.

The sign over the G in the third measure from the last is called a hold and means that the note is held about three times as long as usual. This also occurs near the middle of the piece. The new key and the dotted notes are the principal things to watch in Juanita. The sharp at the beginning of the staff shows that all F's must be played one fret higher than heretofore—that is, F#.

The dotted eighth in the first measure is held practically the whole of the third beat, while the sixteenth must sound as if it were a grace note, being played with the following chord.

Theoretically, it has one-third the time value of the preceding note, but this makes it sound practically like a grace note. In the third measure the dotted quarter note will, of course have a beat and a half, while the following eighth has the last half of the third beat.

In the first measure of the second strain, the third beat is in the form of a triplet, the A sharp being made at the third fret of the third string.

Rousseau's Dream is also known as Greenville" and "Go Tell Aunt Rhody." There is nothing hard about it, only be careful of the counting.

It is great satisfaction to learn to play these old familiar melodies so early in your studies. The old-fashioned method of teaching required weeks and weeks of uninteresting work of exercises. With the U. S. School method, however, it is possible to teach the same fundamentals through the use of delightful melodious selections. The well-known pieces are used at the beginning not only for your satisfaction but because you already know them by ear, and you can thereby test yourself to see whether you are reading and playing the notes correctly as printed in the music. If these pieces do not sound right to you, it means either that your banjo is not properly tuned or that you are not putting your fingers at the proper frets.

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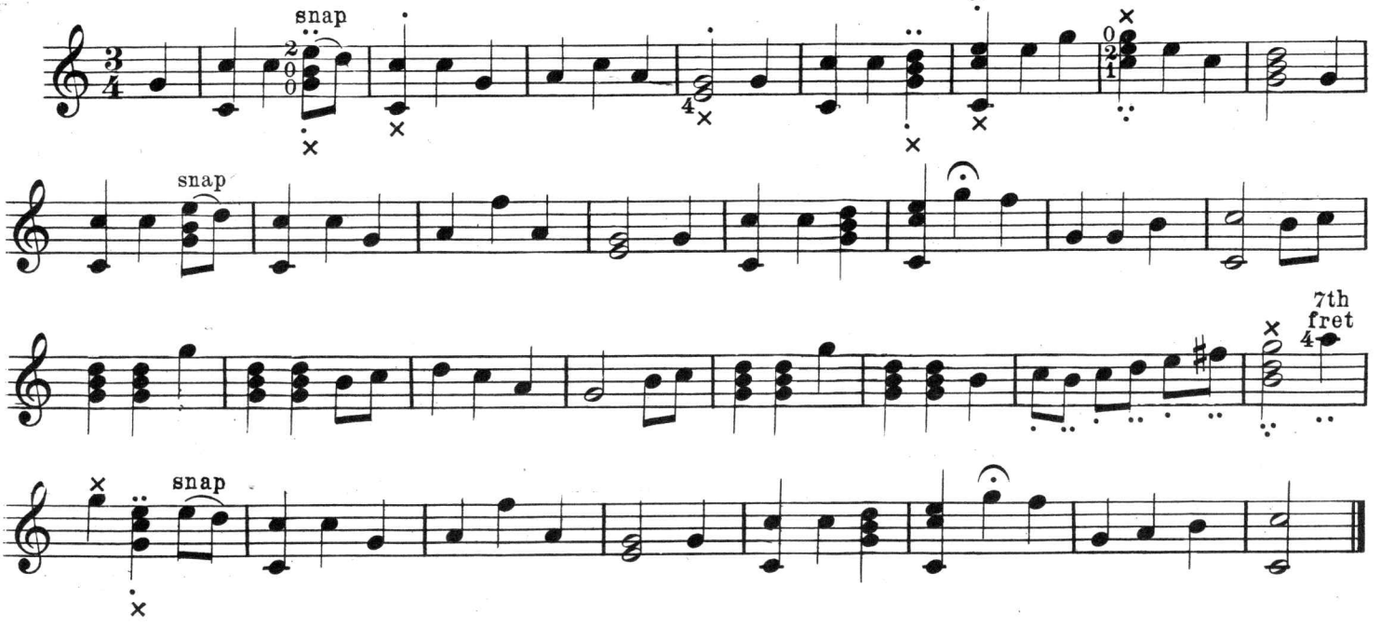
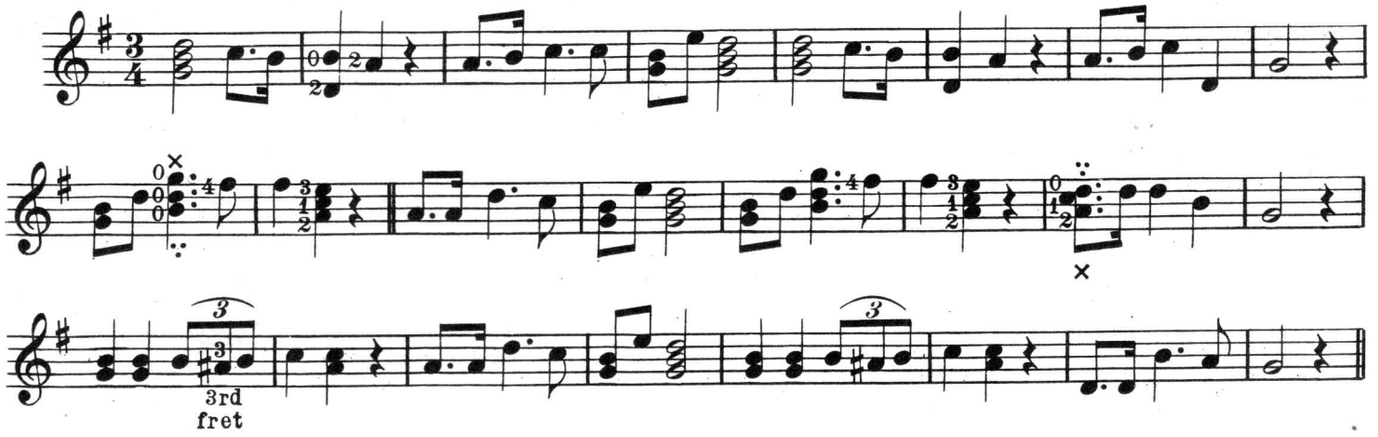
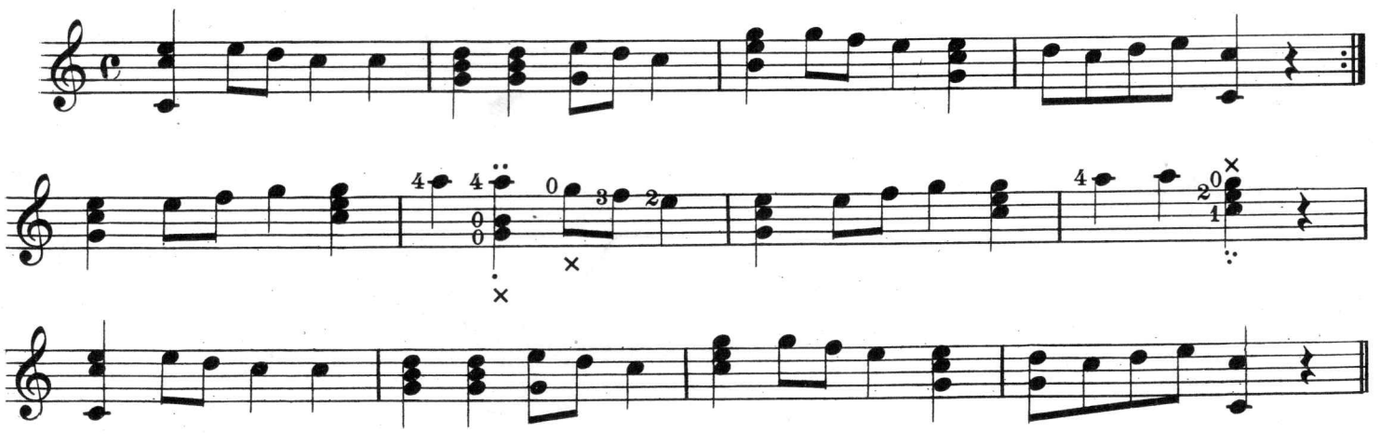
Easy Melodies

Lesson 6

Flow Gently, Sweet Afton

Juanita

Rousseau's Dream

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U. S. SCHOOL OF MUSIC

BANJO—LESSON NO. 7

TIME STUDY

The first five exercises in this lesson are not intended to be played although they could be, but simply to show the value of the various notes and rests. In the first three, every measure is of equal value, whether it contains one note or rest, or several. Notes and rests, like dollars, are divided in halves, quarters, eighths, sixteenths, etc., so of course two halves, four quarters, or one half, one quarter and two eighths, or any one of a good many other combinations, equal a whole note or require the same amount of time as a whole note.

Ex. No. 2 shows whole, half, quarter, eighth and sixteenth rests in various combinations. Ex. No. 3 shows how one note and one rest, or several of each may fill a whole measure.

The second measure from the end would be rather complicated to play and count properly, yet it could be done, and similar examples are liable to occur in difficult music.

The sixteenth rest and the three sixteenth notes together form the first beat, while the following eighth note and rest makes the second beat. The third beat consists of an eighth rest and an eighth note, while the fourth is the same, reversed in order.

Ex. No. 4 introduces the dot, which adds one half the value of whatever note it may follow. Thus a dotted whole note would equal a whole and a half note together, or three half notes, while a dotted half equals a half and a quarter, or three quarters. The same applies to the notes of shorter duration.

Ex. No. 5 shows some of the combinations of notes and rests which may be used to fill a measure. In the last measure of this exercise you will see a dotted eighth followed by a sixteenth. These two together equal one quarter note, hence one beat, the first taking three quarters of the beat.

Ex. No. 6 introduces quarter and eighth notes, also dotted quarters and is to be played and counted.

HOW TO COUNT

The counting is marked under each note, so there is no chance for a mistake. In the second measure, where the two eighth notes are to be played to one beat, they must be played just twice as fast as the quarter notes, in the same way that the two syllables of the word "banjo" are spoken twice as fast as the single syllable "man."

*In saying the word "and" on the second syllable or half of the beat, it must be almost joined on to the next count, that is, you must say **AND THREE**, with no pause after the "and." This applies whenever the word is used, since it designates the short and unimportant part of the beat. The actual beats themselves, 1-2-3-4, must come at precise intervals one from the other, no matter whether there is an "and" coming between or not.*

In the eighth measure, the quarter rest takes up the fourth beat, and this must of course be allowed exactly the same amount of time as a quarter note would have. The beginning of the second half of this exercise shows a dotted quarter note, which must have the whole of the first beat and half of the second, the last half of the second coming on the eighth note following.

All the notes following this are marked, so there should be no trouble in counting the rest.

In Ex. No. 7 the 3/4 at the beginning means that three quarter notes or their equivalent must fill a measure. There is only one measure which actually has three quarter notes in it, but they all have the same value (in minutes or seconds).

In No. 8, although the time signature is 2/4, it is the best to count four to each measure—that is, one to each eighth note. This will of course mean two to every quarter, and that two sixteenths must come on one beat, the same as two eighths do when a quarter note has a beat.

In the third measure, the dotted eighth has the whole of one beat and the first half of the next, the following sixteenth being the last half, or second syllable of the fourth beat. The curved mark over this E and the D in the next measure means that the D is snapped, that is picked with the second finger of the left hand by pulling it off quickly.

This also occurs again later, and is called a "snap." In the last exercise it requires six eighth notes to fill a measure, so each eighth has one beat, a quarter having two and dotted quarter three.

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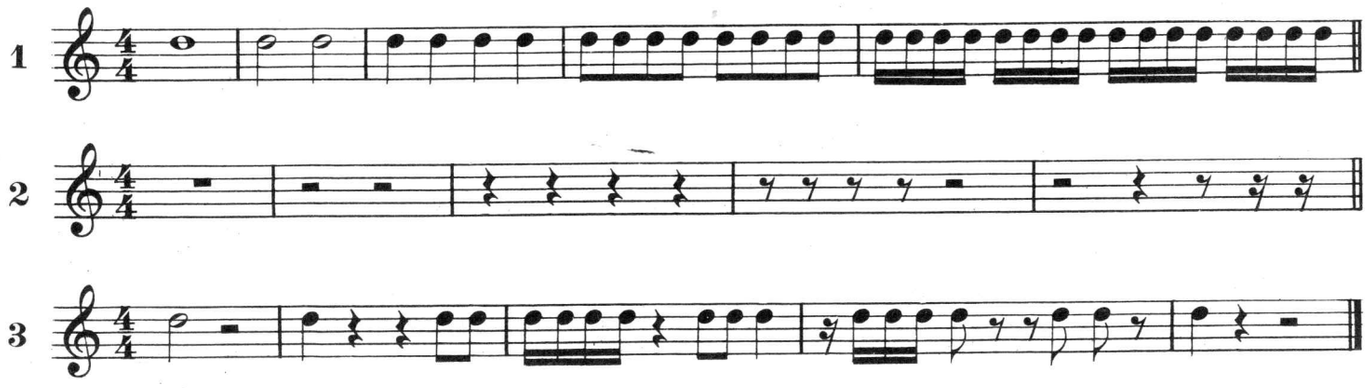
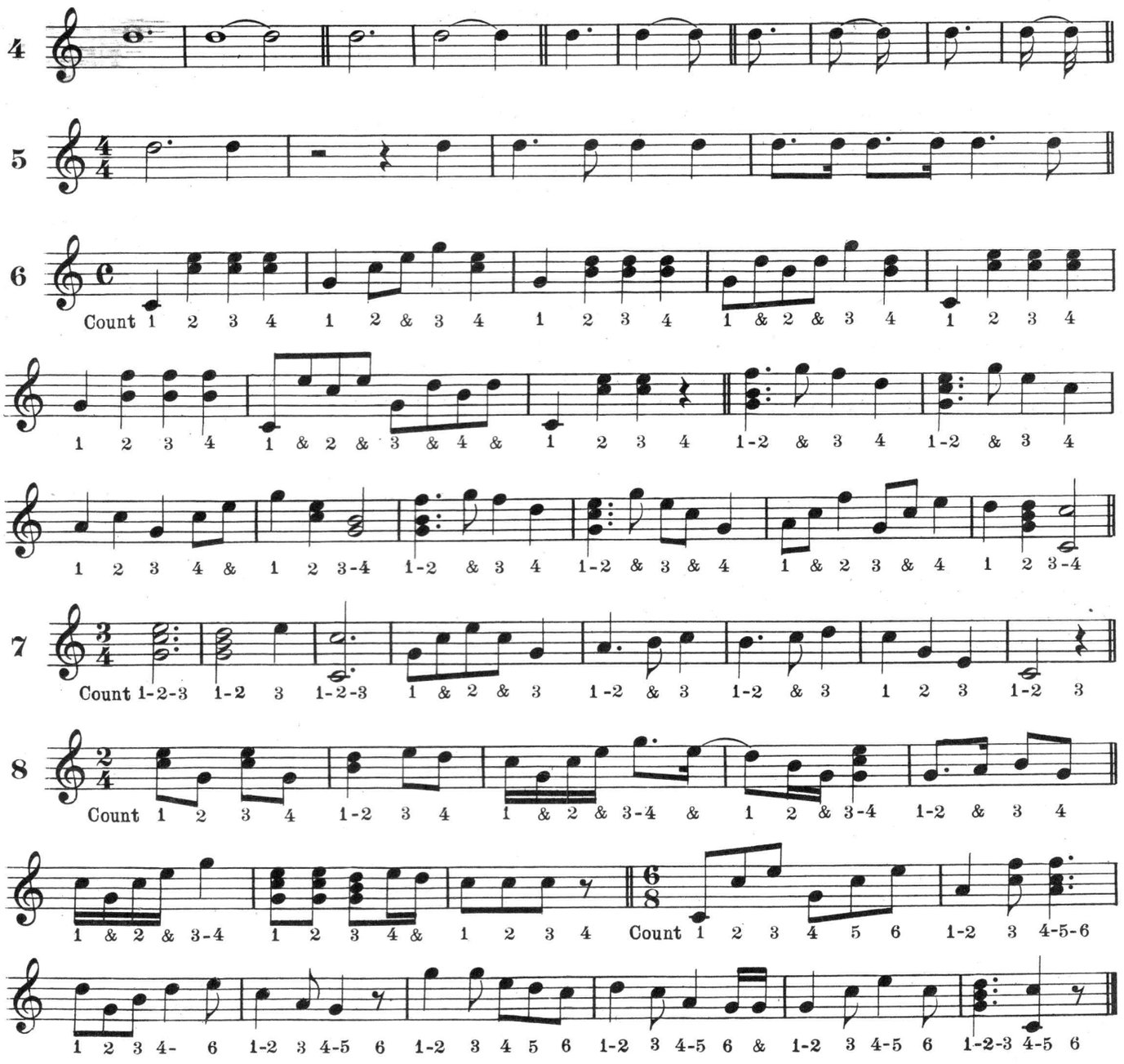
Time Study

The Dot

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U. S. SCHOOL OF MUSIC

BANJO—LESSON No. 8

THE EVOLUTION OF MUSICAL INSTRUMENTS

Music has developed independently in many different parts of the earth, but in every case the instruments invented have fallen into three general groups; and in each case, the groups have presented themselves in the history of the people in the same chronological order.

Even with the hundreds of varieties of instruments in the world to-day, it is a simple matter to reduce them all to one of these three types—the drum type, the pipe type and the lyre type.

The drum type takes in percussion instruments, drums, rattles, gongs, triangles, castanets, tambourines, cymbals, etc. The pipe type takes in all horns, flutes, oboes, clarinets, bassoons, organs, etc. The lyre type takes in the stringed instruments.

In every case, in the music of a people, the drum stage came first. The savage had the drum and nothing but the drum so far as musical instruments were concerned. Then, as he became more civilized, in addition to the drum type of music, had also the pipe type. Only in the third stage did he have stringed instruments.

Even of late years cases have been found where savages sometimes had only the drum type of instruments. Sometimes drums and pipes were found; but never were the pipes found where the drum was unknown. If he had risen to the pipe stage, he also had the drums.

The simplest drum was two pieces of wood struck together. The simplest horn was a conch shell or a ram's horn. The simplest stringed instrument was a couple of gut strings stretched over a board.

From such beginnings have arisen the marvelous orchestras of to-day. If Musical Instruments have advanced to this degree out of our ignorant past, what wonders may not be in store for the Music of the future.

MAY DAY WALTZ

Ex. No. 1 is a pretty little melody in which the chords must be well accented, since they contain the "air" or tune. The little marks over the first few measures indicate this. You will also notice the two x's under the first measure. These mean that the thumb must slide from the bass string to the third and rest against it for an instant, until it is time to pick the following chord. This applies to every measure all through which has the same succession. There is also a measure toward the end in which the first two fingers of the right hand alternate in taking two of the notes.

Ex. No. 2 is a simple little exercise and needs no comment at all, except that you must be careful about keeping strict time and accenting the first beat in every measure.

Ex. No. 3 is not much more difficult, although there is an example in the third measure, and also again later, where the second finger of the right hand has to be used on the second string. This does not often happen, but at times it is much more convenient to do this than to use any other finger, and there is no reason why it should not be done.

In the third measure from the end it will be necessary to throw the wrist out somewhat away from the neck of the instrument in order to reach the F# which the key of G requires. This one sharp is the only difference between this key and the key of C. In all three of these exercises you must pay particular attention to the accent, which always falls on the first beat in the measure, and nowhere else in 3/4, or what is often called waltz time.

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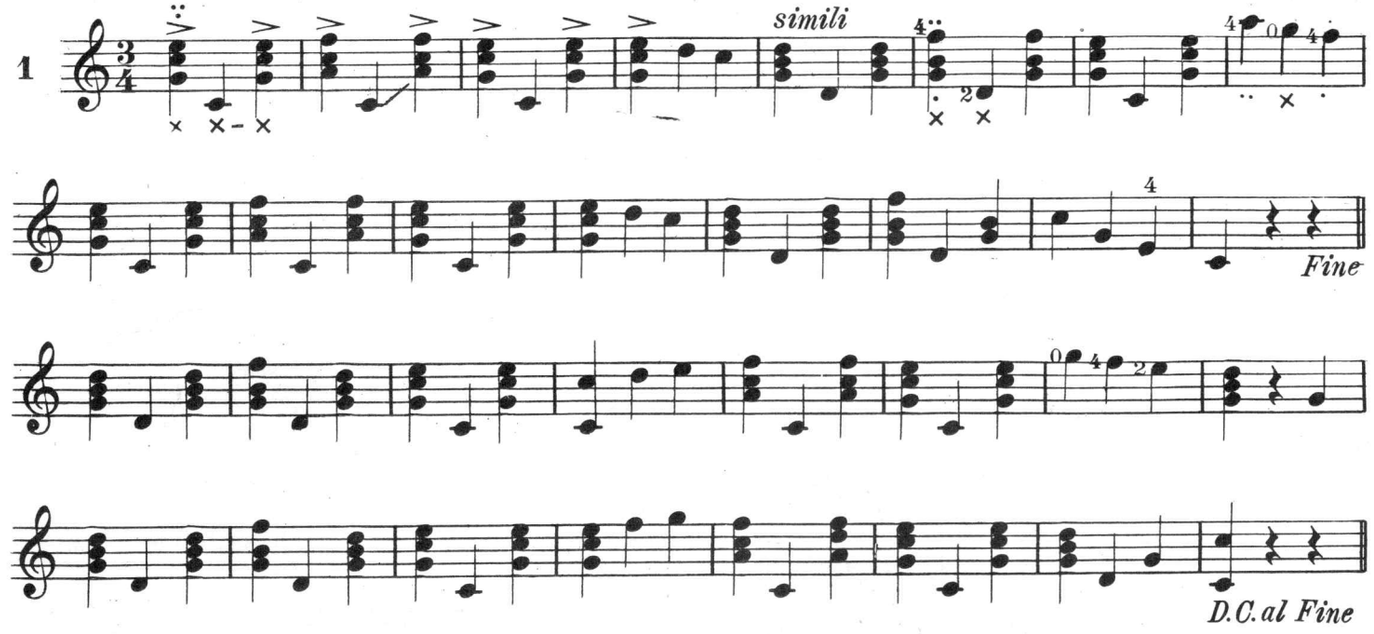
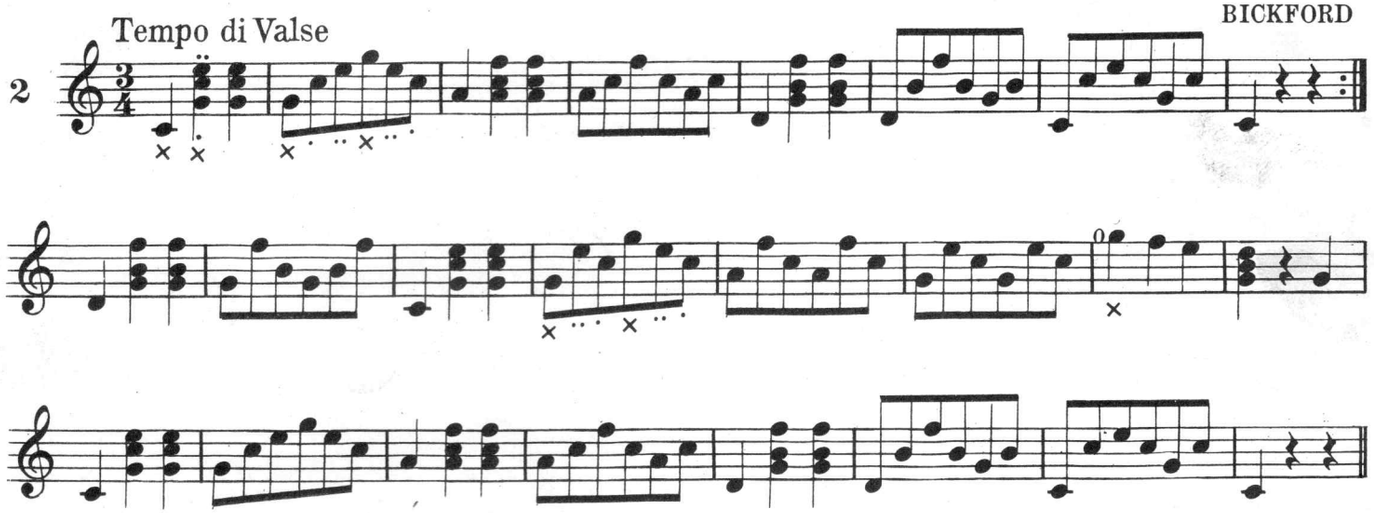
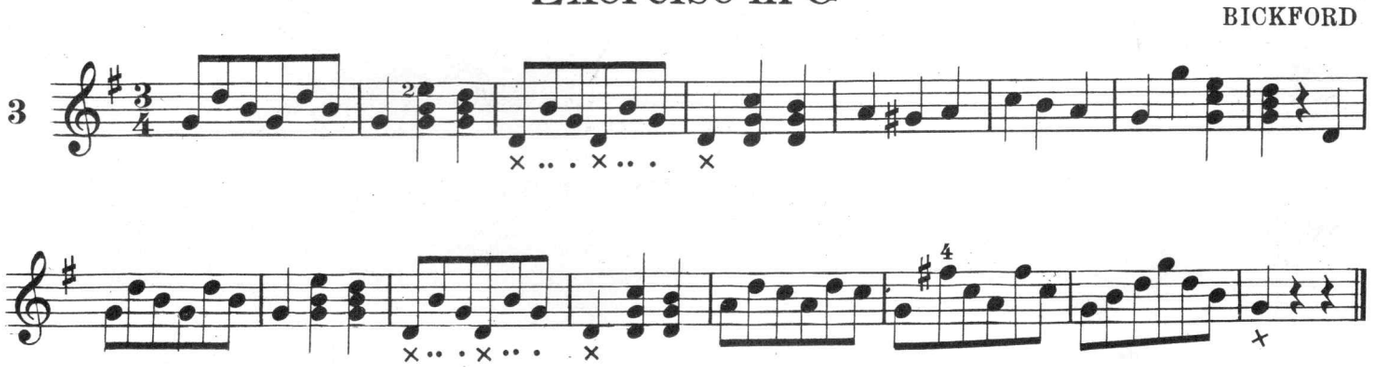
May Day Waltz

Waltz Exercise

Exercise in G



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THIRD EXAMINATION SHEET FOR THE BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons 9 to 12

After you have studied lessons 9 to 12 thirty minutes a day, for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers next to the questions on this sheet briefly and plainly and send them in to the U. S. School of Music, 225 Fifth Avenue, N.Y.C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHAT IS A MELODY?

2. ON WHAT STRINGS AND FRETS CAN YOU PLAY "Eb", FOURTH SPACE OF THE STAFF?

3. WHAT IS THE MOST USUAL FINGERING (BOTH HANDS) FOR "Db", FOURTH LINE OF THE STAFF?

4. WHAT IS THE CELESTA? TO WHAT TYPE OF INSTRUMENTS DOES IT BELONG?

5. WHAT IS THE CENTRAL IDEA OF ALTERNATE FINGERING?

6. WHAT IS THE "SNAP"?

7. HOW DO YOU COUNT 4/4 TIME WHEN THERE ARE EIGHTH NOTES IN THE MEASURE?

8. IN WHAT THREE LIGHTS SHOULD WE CONSIDER MUSIC?

9. ACCORDING TO THE GREEKS, WHO INVENTED THE FLUTE?

10. WHEN THE SAME FINGER IS USED FOR TWO SUCCEEDING NOTES AND THE FIGURES INDICATING THIS HAVE A DASH BETWEEN THEM, HOW ARE THE NOTES TO BE PLAYED?

NOTE:--We are interested in your continued progress toward mastering the Five String Banjo. Keep us informed. When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

MELODY

We keep talking of the pleasure and interest and enjoyment to be derived from music. Perhaps you are sometimes tempted to think that all of these things are possible only to the trained musician—that you must go through a season of drudgery before you can hope to get any pleasure out of your instrument. But this is far from true. One of the most interesting and lastingly enjoyable things in music is picking out a tune or melody. You will admit that even the beginner has a chance to do that, and if you will think back over the past few weeks, hasn't it always given you a little thrill to be able to make a merry little tune with your instrument from the dumb notes printed on your score?

And speaking of melody—just what is it? A melody is a definite idea expressed in a sequence of sounds producing a unified expression. We also call the melody the tune or air of the piece. It is the thread that runs through the whole piece, holding it together. It is like the plot of a story or the theme of a poem.

You know it is possible to say the same thing in different ways, with different words, in our spoken language. Just so, in the wonderful language of music, we often express the same theme in modified form. For instance, the melody appears in one key, then it appears in another key, perhaps the minor, then it may appear later in a relative major key. Or, sometimes, the same phrase comes in different parts of the same scale.

Melody follows a pattern of some kind. You begin a measure and the notes perhaps run up in a pitch as they do in "Yankee Doodle," and then they come down. You could draw a little curved line showing this, and so on through the entire piece. It is very good practice to do this. Take some tune that you are thoroughly familiar with and draw a line showing how it goes up and down the scale. When you hear a new piece, get in the habit of remembering how its pitch pattern goes. It will help you to remember the beauties of the melody. Later you can also draw little pictures of the length of each note, from memory, and as the pitch goes up or down the scale, let the horizontal lines that you use to represent the time pattern move up and down also. It makes a fascinating little game to take the simple tunes that everyone knows and try to draw pictures of them in this way. Try it sometime. Anyone can do it even if he doesn't know notes at all.

NOTES ON DIFFERENT STRINGS

This lesson gives you a complete list or chart of all the notes to be found on the banjo, and the different places where they may be found. You will notice that each string is shown as far as the nineteenth fret.

You will notice that the first four exercises have no signature showing the key, as they are really in no particular key. The names of the notes are printed under each one, and the frets at which they are made, over them.

Some of the names under the notes may seem strange to you, owing to the absence of the signature. However, in this lesson each note is given its absolute name; that is, the name as it stands here on the staff, regardless of any signature or previous accidentals. The notes and their proper frets should be learned quite thoroughly at least as far as the twelfth fret on all strings and all the way on the first string. You will also find this a very useful table when it is necessary to look up notes on some of the lower strings, as you will often have to do in playing chords. You will see that different letters, such as B and Cb, are made at the same frets. As you will see in the directions, the figures above the notes refer to the frets, the zero meaning an open string. No reference is made to the fifth string for the reason that it is seldom used except for the one note, G, since every note on it corresponds exactly to the same fret on the first string.

Ex. Nos. 5, 6, 7, and 8 show how the chromatic scale is written in the key of C.

The last exercise gives the chromatic scale in C through two octaves with the proper fingering for both hands, the frets not being marked this time. This should be carefully and thoroughly practiced until it can be played quite rapidly. Don't fail to follow the fingering for both hands.

IMPORTANT

Each lesson should be studied for at least 30 minutes a day for six days before studying the following lesson. Be sure that each lesson is given the necessary thought and study.

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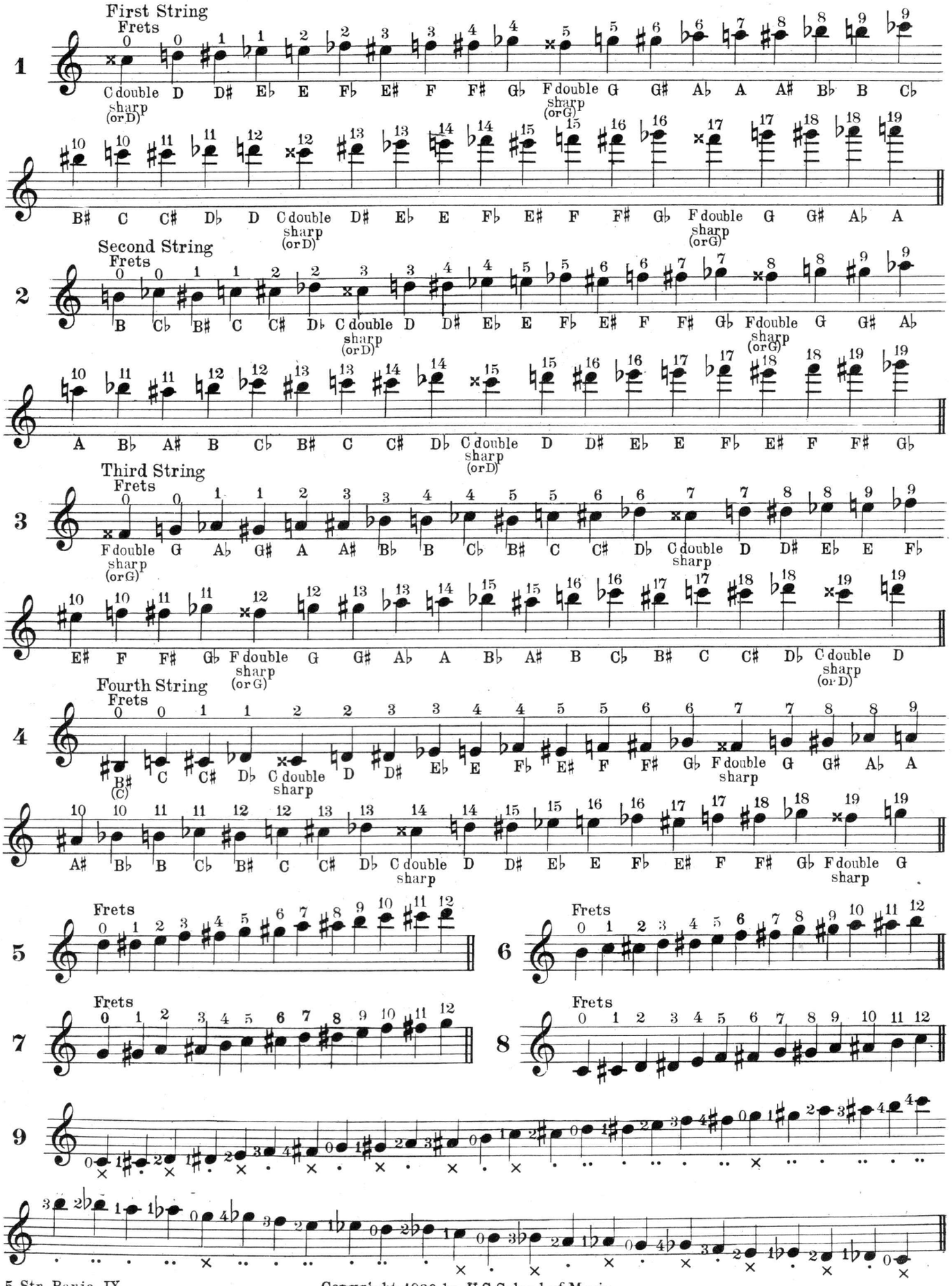
Notes on Different Strings

First String
Frets
1
C double sharp (or D) D D# Eb E Fb E# F F# Gb F double sharp (or G) G G# Ab A A# Bb B Cb
B# C C# Db D C double sharp (or D) D# Eb E Fb E# F F# Gb F double sharp (or G) G G# Ab A
Second String
Frets
2
B Cb B# C C# Db C double sharp (or D) D D# Eb E Fb E# F F# Gb F double sharp (or G) G G# Ab
A Bb A# B Cb B# C C# Db C double sharp (or D) D D# Eb E Fb E# F F# Gb
Third String
Frets
3
F double sharp (or G) G Ab G# A A# Bb B Cb B# C C# Db C double sharp D D# Eb E Fb
E# F F# Gb F double sharp (or G) G G# Ab A Bb A# B Cb B# C C# Db C double sharp (or D) D
Fourth String
Frets
4
B# (C) C C# Db C double sharp D D# Eb E Fb E# F F# Gb F double sharp G G# Ab A
A# Bb B Cb B# C C# Db C double sharp D D# Eb E Fb E# F F# Gb F double sharp G
Frets
5
Frets
6
Frets
7
Frets
8
9

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BANJO—LESSON NO. 10

THE DRUM STAGE IN MUSIC

How long ago the drum was perfected it is impossible to say, but in the earliest Egyptian sculptures, and clearly existing long before any historic record, appears the hollow log with the stretched skin drumhead.

Only a hundred years ago two-thirds of South America worshiped the drum. The Laplanders, too, believed in the effectiveness of this instrument, though they utilized it in a little different way. The South Americans believed that their "devils" lived in the drum, and they offered sacrifices to the drum itself. The Laplanders, on the other hand, used the drum as a mode of communication with their spirits. Without this drum the Lapland sorcerer was helpless; but with it—and it alone—he could do anything.

There are many other evidences of drum worship from the Behring Strait to the Strait of Magellan that would lead us to believe that at some time in the history of mankind there was an organized system of religion running down the whole lengths of the Americas in which the drum was worshiped as a god. Even among our North American Indians the prophetic art is attained by the use of the drum.

The history of the bell, which is another important member of the drum type family, closely parallels that of the drum proper. Throughout the Middle Ages people believed that bells lived; that they spoke; that the ringing of bells would guarantee a good harvest. Even to this day the superstition of bells shows its mark, for our own forefathers hung bells in their churches "to break the thunderbolt and dispel the storm."

Later developments in the drum type of instruments are the Celesta, a set of bells played from a keyboard, and the Zylophone, a series of wooden bars which are of such size and shape as to produce the different notes of the scale when tapped with mallets.

ALTERNATE FINGERING

You have, of course, very often used this style of fingering, but this lesson is a special drill in changing the fingers while playing on one string. This is also sometimes called double fingering. The central idea is to change the fingers continually, not using the same one twice in succession on rapid notes. Be sure to note the fingering carefully, and remember that it continues throughout the exercise like the first measure.

In the third measure from the last in Ex. No. 2, the first finger of the left hand slides along very quickly from the seventh fret to the twelfth, without leaving the string. Be sure to get the F sharp in Ex. Nos. 2, 3, 4. The Etude should be practised until it goes very rapidly, as indicated by the Presto.

The very last chord is made at the twelfth bar (the first finger barring the twelfth fret) while the little finger reaches the G.

Ex. No. 4 has one thing which is new, and that is picking the first string with the thumb. The group of six notes (called sextulet) are all played to one beat. This is really two triplets combined, and you will see that each group of three notes begins with the thumb. It can be played much more rapidly by following this fingering than any other way. The chromatic scale is a very useful exercise to practise, and you can hardly do too much at that. Be sure to watch the fingering for both hands.

The last exercise is similar to the first except that one note is lacking. The notes for the thumb form a little melody and must be accented. Finger it all through just like the first measure.

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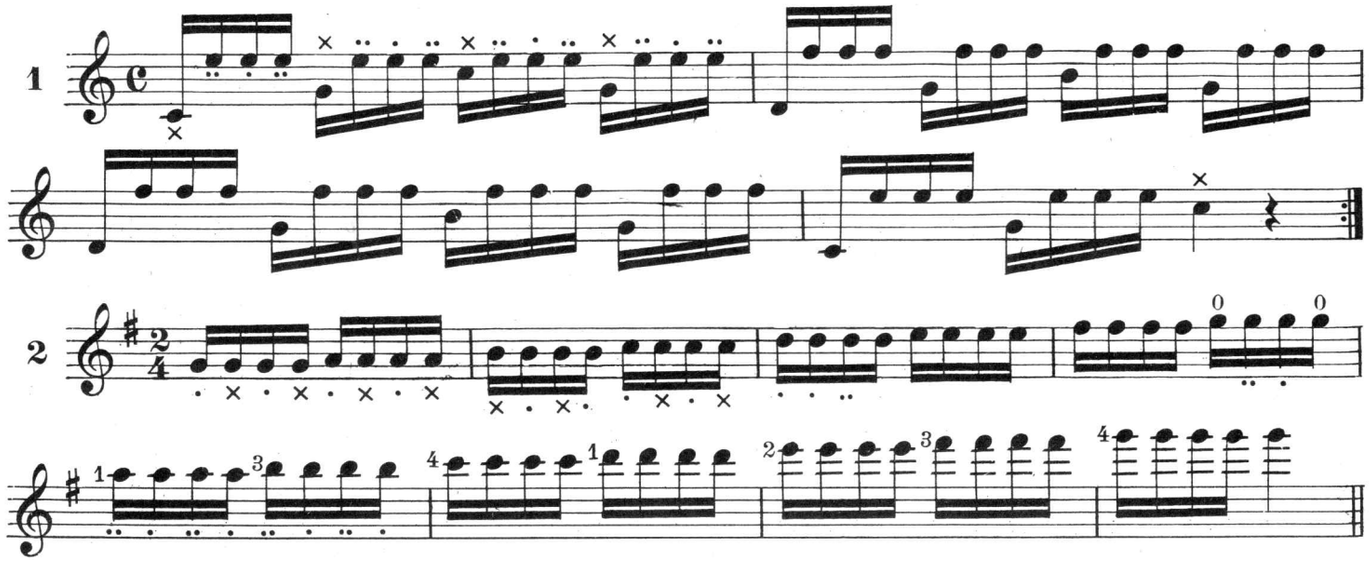
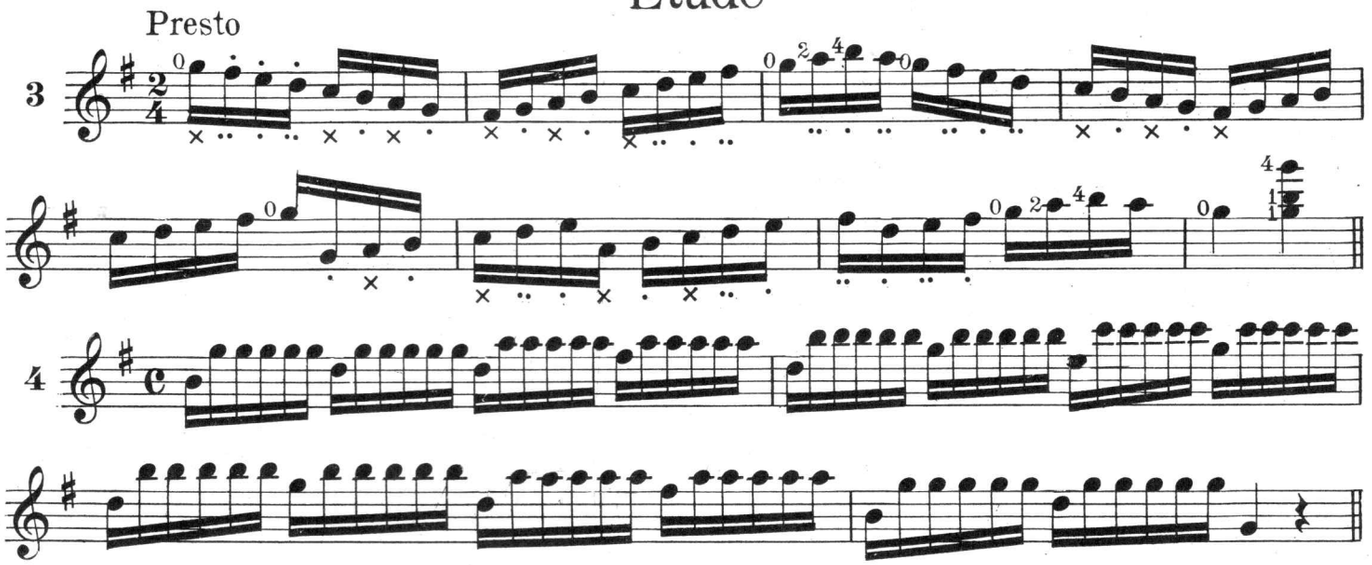
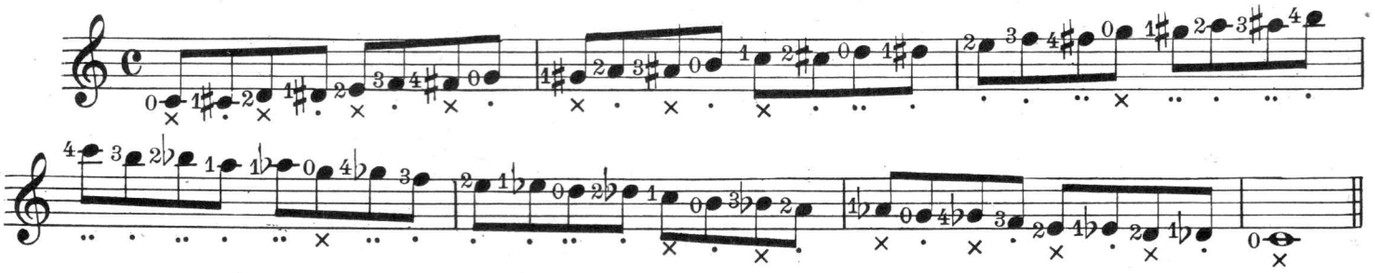
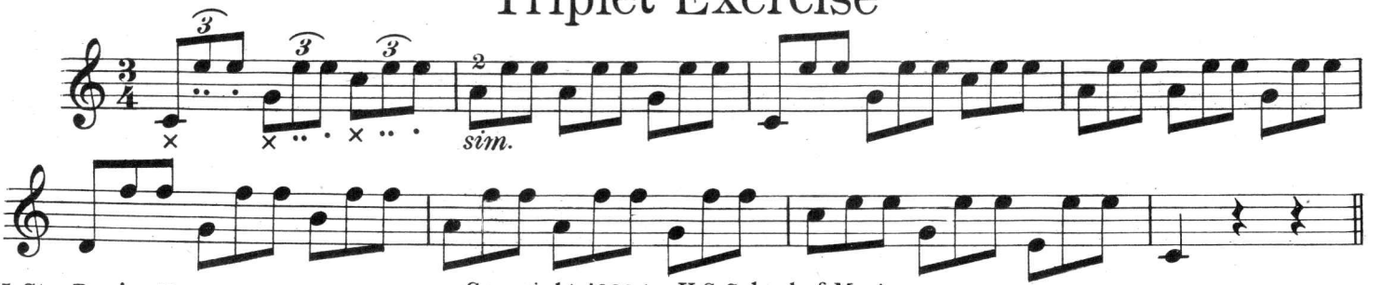
Alternate Fingering

Etude

Chromatic Scale in C



Triplet Exercise

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BANJO—Lesson No. 11

EXERCISES AND SCALE STUDIES

The C at the beginning of the staff, after the signature, means that the exercise is in COMMON or 4/4 time, which simply means that four quarter notes, or their equivalent, fill a measure.

No. 1 might be considered as a tuning exercise, since it will show whether the octaves are in tune or not. You must always be sure that your instrument is in good tune before attempting to play, since nothing will sound right unless it is. After playing the first note, low C, the next one must be exactly in tune with it, an octave higher. Of course you SHOULD have the notes and their places on the banjo thoroughly memorized before this, but if you are not sure of some of them, refer back to the scale, which you have previously had.

No. 3 is written in 2/4 time or measure, which means that TWO quarter notes, or their equivalent, must fill a measure. Of course the four eighth notes in the first measure have the same value as two quarter notes. In the third and fourth measures you have some chords. These are played by leaving the second finger on the E and then picking the open G fifth string at the same time.

This sign in the last part of the fourth measure is a quarter rest, and means that you are to BE SILENT for the same length of time that it takes to play a quarter note.

The curved mark joining the notes of the sixth and seventh measures is called a SNAP in banjo music, when it joins two notes, the second of which is lower than the first. It means that you are to pull the string with the left hand finger you have just been using, instead of picking the second note, D in this case, with the right hand as usual. This is quite often used, and frequently makes a passage considerably easier for the right hand, but it must never be used unless so indicated in the music. In the second measure from the end you have a half note, which, of course, must be held while you count two, since it is equal to two quarter notes.

LEAVE THE FINGERS ON THE STRINGS AS LONG AS POSSIBLE

Don't forget to leave the left hand fingers in their position on the strings just as long as possible, for this means a better position of the hand and more certainty in finding the next note at the proper time.

These two exercises are written in 4/4 or common time, and must be counted in the same way as the first two, although the introduction of the eighth notes in No. 4 necessitates the use of the word "and" for every alternate note. For example, the first measure is counted 1-&-2-&-3-&-4-&, holding the first note as long as it takes to play the next two eighth notes.

No. 5 is made up almost entirely of triplets, that is, groups of three notes, all to be played to one beat. This is indicated by the slur and figure 3 under the first group. Simply count four to each measure, speaking the count on the first note of each group.

There is one thing about the study of music that should keep your enthusiasm at the burning point. That is the fact that you are developing a natural, latent ability that is already implanted in your heart. You are not cramming something into your head.

Have you ever watched a seed sprout—poke its head through the dark earth—unfold its leaves—and at length, after careful cultivation, send out its beautiful blossoms? If you have, then you have, in effect, seen the miracle that is going on in your own life as you study music.

Every stage of your growth is the unfoldment of your love of music, just as every stage in the unfoldment of the plant is the unfoldment of that vital spark of life that was wrapped up in an insignificant little seed. It is a bit of Nature's magic—more wonderful than that of any conjurer.

We must consider music in three lights.

Music is an art. It is the symbol of the art of life itself. It is a god, harmonious.

Music is a science. It is related to mathematics. It is, in its rhythms, based on numbers. Its underlying principle is order.

And, as we have often said, music is a language—the universal language of the soul.

As you learn the scientific principles, you are learning the art, and thus you come to understand it in a way that enriches your own life as well as that of everyone with whom you come in contact.

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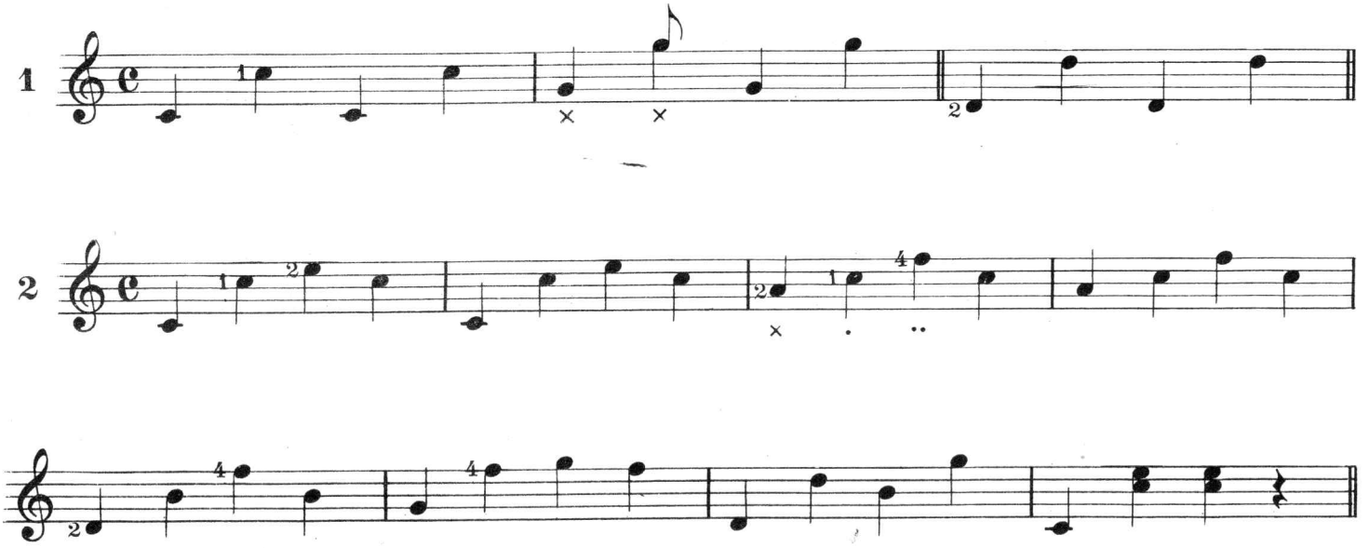
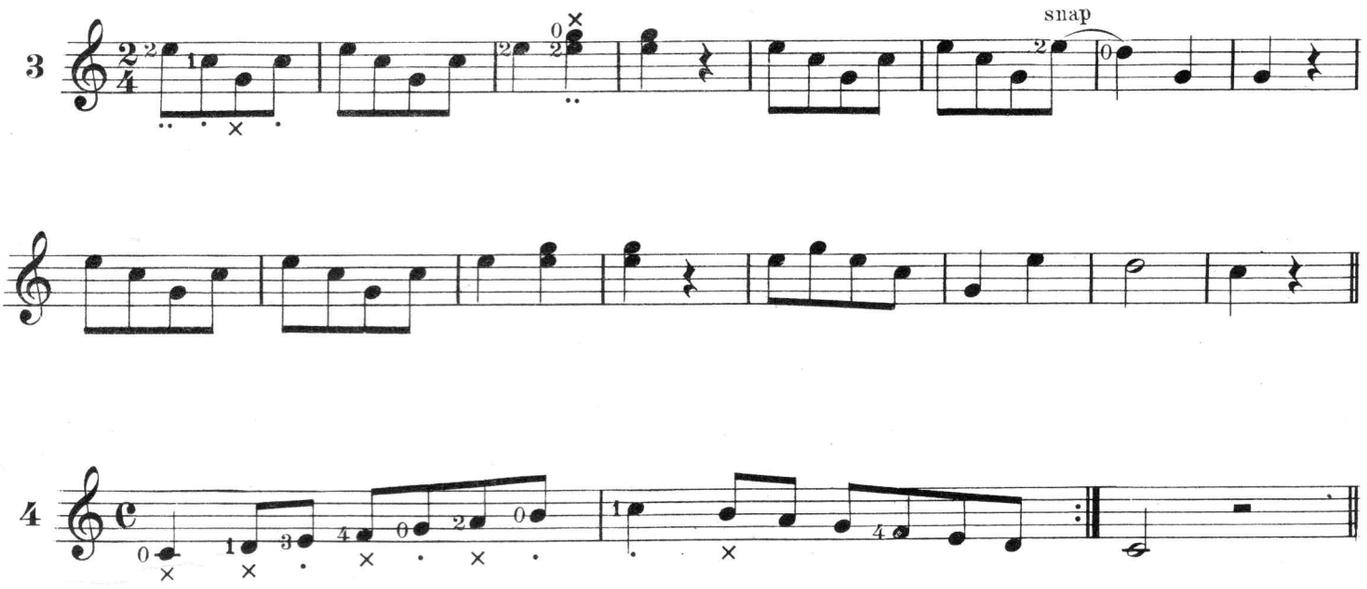
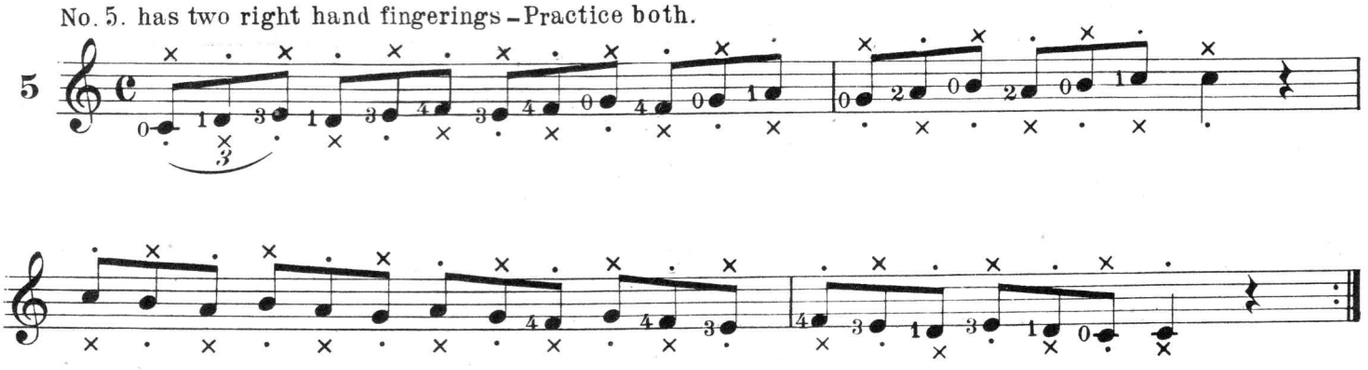
Exercises and Scale Studies

Polka Exercise

No. 5. has two right hand fingerings – Practice both.

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U. S. SCHOOL OF MUSIC

BANJO—LESSON NO. 12

THE PIPE STAGE IN MUSIC

The pipe stage in music bespeaks a higher mental development than did the drum stage. The drum grew up out of dark nothing. The pipe was more of an invention.

It appears that the earliest members of the pipe stage were really horns. These were probably ram's horns and conch-shells and were originally used for the express purpose of terrifying those who heard them.

Savages of many tribes began their attacks with a blast of horns and trumpets. Doubtless hearing for the first time the weird noises which these early horns produced would be terrifying indeed. After the enemy became used to the din it is still possible that the depth of the rumble and the shrillness of the piercing blasts continued to awaken a shudder within them. The main object in the manufacture of these early horns was, therefore, that they might produce the most hellish sound possible.

If they were successful in frightening material enemies, thought the savage mind, why should they not work with equal charm on the evil spirits? And so horns took their place in religious ceremony.

THE AGE OF THE FLUTE

The flute, which came later, was born of less hostile thought.

The Greeks assign the invention of the flute to the great god Pan. This is significant, for Pan was an ardent lover and the flute seems to have been invented to express man's love call.

Among the North American Indians we find the Winnabago Courting Flute. A young brave would sit on a rock near his young lady's wigwam and serenade her for days at a time with this instrument. The ancient Peruvians had a regular love language for the flute which was said to be of such powerful appeal to the female heart that girls would be drawn from a distance by its notes and come and throw themselves in their suitor's arms.

But most interesting of all is the probability that the flute was originally played with the nose instead of the mouth. It is far easier to produce a tone with the nose, and this method is still used with beautiful results by the natives of the Society Islands, the Friendly Islands and the islands of the Samoan group, so it is reported.

PROGRESSIVE MELODIES

This lesson will not require much of an explanation, since the melodies are so simple. In the first one the principal accent must come on the notes that are picked on the first string, since the G's, of which there are so many, are more in the nature of an accompaniment, and must be made lighter. The second exercise is fully as easy as the first and should be practised until it will go very rapidly.

Be sure to accent the bass notes well. In both these numbers the repeat dots and D. C.'s must be followed.

Ex. No. 3 is a little harder, at least for the left hand, even though it is played rather slowly, as indicated by the word "moderato."

The dash between the two fours means that the little finger of the left hand must slide along to the F#, rather than to be lifted and set down at the proper fret.

In the second strain the left hand has occasion to use both the third and fifth barres, as indicated by the fingering. By covering the first two strings at the third fret you will get D and F, while the first three strings at the fifth fret gives C, E, G. Be sure to watch the right hand fingering in this, as the rapid places will not go smoothly unless the fingers alternate, as marked.

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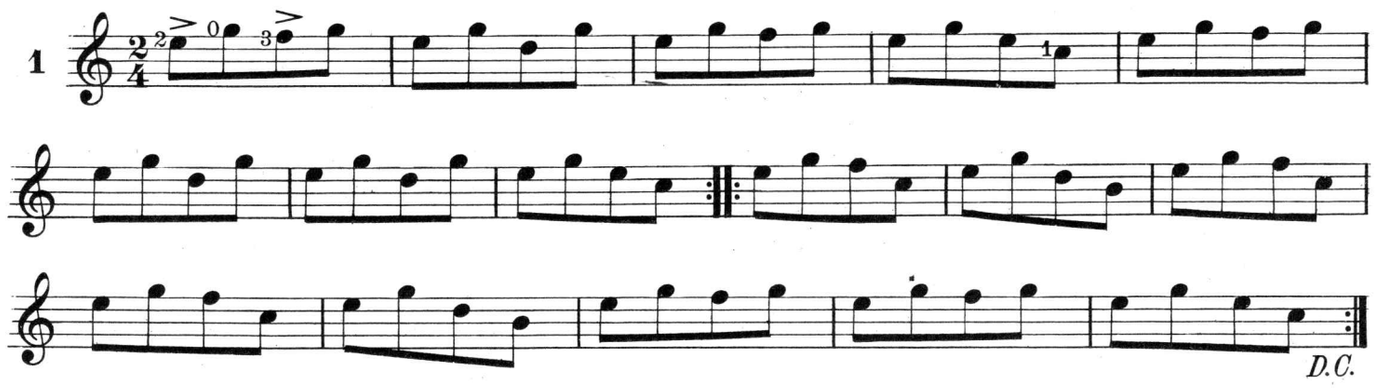
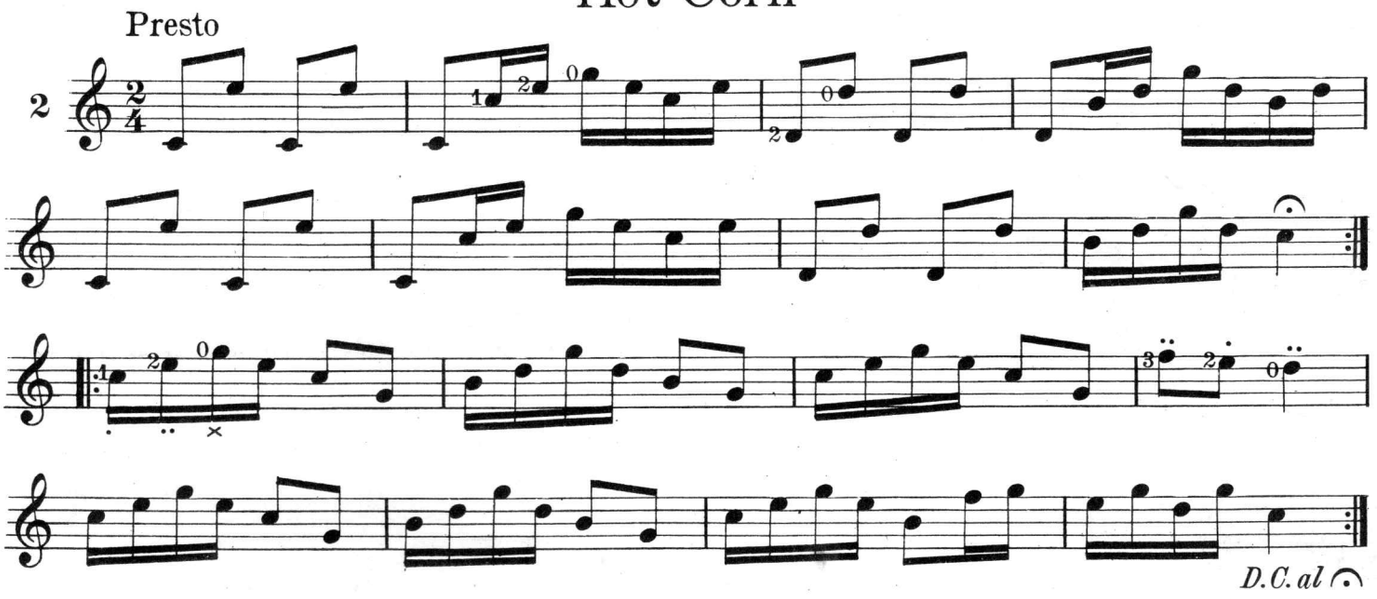
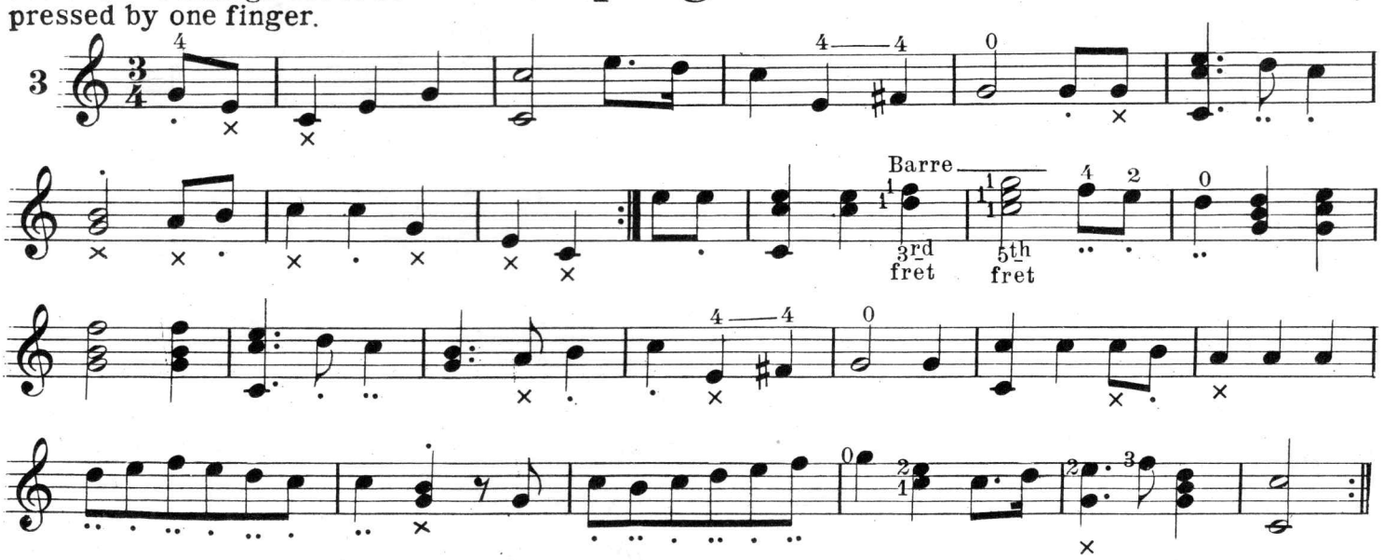
Progressive Melodies

Nancy Jane

Hot Corn

NOTE:-Barre indicates that two or more strings are to be pressed by one finger.

Star Spangled Banner

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U. S. SCHOOL OF MUSIC

BANJO—LESSON NO. 13

THE LYRE STAGE IN MUSIC

The Lyre Stage—the period of stringed instruments—marks the advance of man from savagery through barbarism to civilization.

The lyre was an invention of the Aryan race and seems to have sprung up to meet the need of its minstrels or troubadours for an instrument of accompaniment. At first it probably was only a string or two stretched over a board and twanged with the fingers. Perhaps it was merely used to set the pitch or key of the song, much as the tuning fork was used a few years ago.

The next development was the cutting away of a portion of the board behind the strings. In this way it was possible to stretch them tighter. It is quite possible that in this form the strings were struck with some hard object. It is known that the Scythians used the jawbone of a goat for this purpose.

These two forms are the progenitors of two main classes of stringed instruments—those struck with a hammer and those plucked with the fingers; the piano, on the one hand, and the harp, on the other.

Further modification brought about the finger-boards found in the violins, mandolins, guitars, banjos, etc., which enabled the performer to get a number of pitches from a single string instead of increasing the number of strings on the instrument for variety of pitch, as was done in the development of the harp.

With the appearance of stringed instruments in the world there came a closer relation between voice and instrument, the outgrowth of which was the music of harmony. As development proceeded the instrument became almost as skillful as the voice itself in expressing, note for note and word for word, every thought and emotion of the mind of man. Hereupon was born in truth the universal language of music.

A MINOR AND RUBY POLKA

The first exercise in this lesson shows the scale of A minor, which requires the same signature as the key of C, neither sharps nor flats. It is called the relative minor of C major. It is for this reason that it uses the same signature. You will notice that it starts on the sixth degree or tone of the major scale, so that the steps and half steps are brought in a different order; that is, where the half steps in a major scale are between the third and fourth and seventh and eighth degrees, in the minor scale they are between the second and third, fifth and sixth, and seventh and eighth. The scale given in this lesson is the harmonic minor.

Ex. No. 2 shows the chords most frequently used in this key, and illustrations of the finger-board showing where they are made. In the second measure the first finger should be placed across all four strings, so as to get a firm grip, while the third finger covers the first two strings at the same time, making D and F. In the third measure if it were possible to hold the little finger on the E while the chord was being played it would be better, but since it would interfere with the other strings it must be released. The sharp placed before the G in this measure is called an accidental and affects all the G's in the measure.

You will find no difficulties in the "Ruby Polka," especially if you are careful to follow the fingering for both hands exactly as marked. This should be played rather quickly four to each measure. In the second measure from the end of the first part or strain there is a waved line placed before the chord G-B-D-G, which means that this chord should be rolled, or arpeggioed, by playing the notes in rapid succession from the lowest to the highest.

The last part is in the key of A minor, as you will notice. Each strain repeats, as indicated by the dots before the double bars, and the D. C. at the end means that you are to go to the beginning and play the first strain through once to end with. Be sure to watch the position of the hands and instrument, as explained in a previous lesson. The right thumb must be kept well ahead of the fingers, so that the end is nearly an inch away from the finger.

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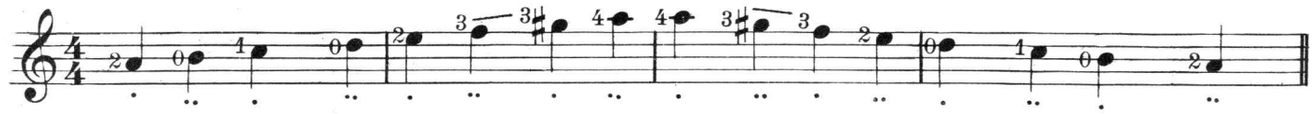
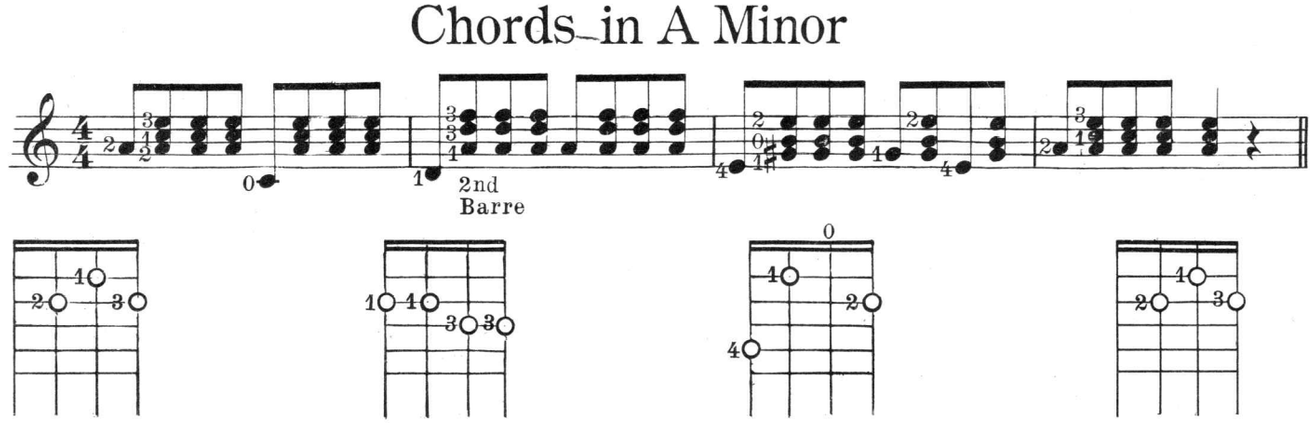
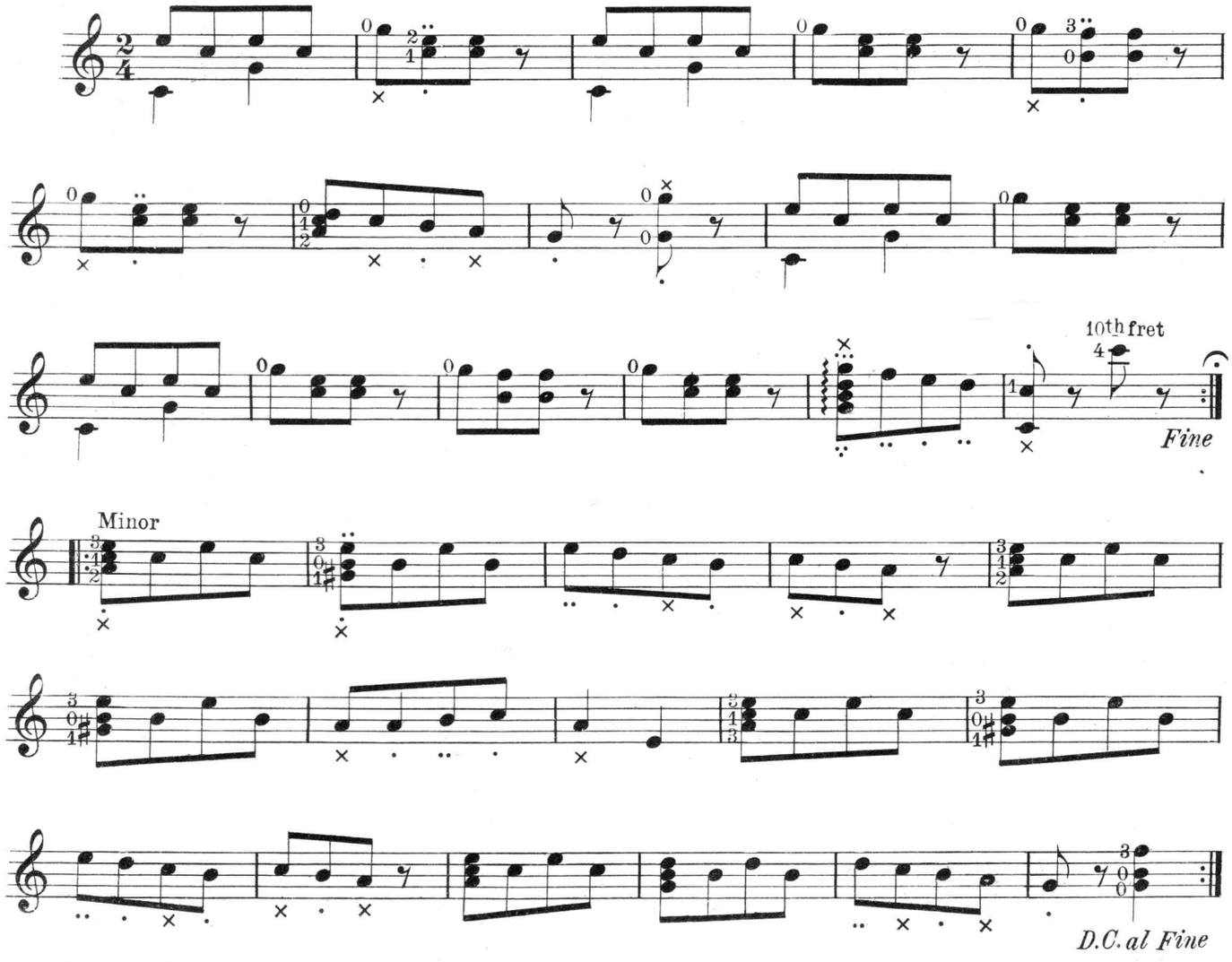
A Minor

1

Chords in A Minor

2



Ruby

Polka or Two Step

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BANJO—LESSON NO. 14

OLD TIMERS

This lesson is made up of old-time melodies, specially arranged for the banjo, and since the notes themselves are so easy as to almost "go alone," the only thing that will require any special attention is the right hand fingering.

You will, of course, notice that you are continually being reminded of this branch of playing, but it is for the reason that it is so important, and that so many banjoists are extremely careless in this respect, thinking that any old finger will do so long as the note itself is made in the proper way.

In Ex. No. 1 there are several "snaps," as, for example, in the second and third measures. These are indicated by the slur under the notes, and are played by pulling the left hand finger off, thus sounding the next note with the left hand instead of the right.

The E's, being grace notes, must not be held at all, but must be snapped off immediately after they are picked, making a strong accent on the open D. When learning this it will be well to count six to each measure, since it must necessarily be played rather slowly at first. Later, however, it should have two beats to the measure, bringing out the accents very strongly.

Ex. No. 2 has no difficulties at all. Just look out for the thumb slide after having used the bass string, and for the counting (four to a measure, at first), and the thing is done. It happens twice that the first finger of the right hand must pick two different strings in succession, but since there is plenty of time between the notes, this can easily be done. The last two exercises or tunes are extremely easy and require no comment at all.

TRAINING THE EYE TO READ MUSIC

It is often of extreme convenience to a musician to be able to look at a piece of music and from an almost instant glance to absorb and remember anywhere from a measure to a phrase of it. You can readily see how helpful this is in the case of turning pages. Often there is a place half through the last bar where the hand is free for a moment. Following this there may be a very difficult movement that requires the constant use of the hands right through a good share of the first bar on the next page. If you can remember the last half of the last bar on the first page, you can turn the sheet when you come to this opportune place and play right along without interruption.

It is quite possible for anyone to acquire this ability. Memory is largely a matter of training. Any memory of sight impressions is speedily gained through developing a keener perception. You do not—naturally—see one-tenth of what you look at. By getting into the habit of making yourself actually see what you want to remember you will soon be able to remember what you see.

We look at things and think we see them, but all too often we do not really see them at all. They make no impression on our brains and therefore are not remembered. This has its good as well as its bad features. Very likely it is a protection of Nature against storing up a mass of impressions needlessly, for our eyes are always looking at something or other in our waking hours, most of which we would have no desire to remember. But the carelessness thus engendered often leaves us helpless when we want to remember what we see. We have gotten into the bad habit of careless looking.

An interesting way to correct this was used by Houdin, the French conjurer, as well as many others. You may use it to advantage. It is said that as he passed a shop window he would glance in—just barely a glance—and then pass on. He would then write down all of the objects that he could remember having seen. Later he would return and check up on his list. As he continued this day after day he found himself remembering more and more of what was in the window, until finally he was able to recall almost everything that was in even the largest shop windows.

The same benefit can be gained by having several small objects put together on a table. Glance at these intensely, and then cover them up and try to write down all that was there. This makes a fine interesting game when several are present. The person who names the greatest number of the objects correctly wins. This will quicken your perception marvelously.

Then apply the same ability to reading your music. First try to grasp one measure. Cover the music and try to write what you saw. Continue with two measures, and so on. If you can see in your mind's eye exactly and distinctly enough to write it down, the notes you have just looked at, you will also be able to play it correctly from memory. This will also help you in memorizing your solos and concert pieces. It is always considered a little better form to memorize and play without your notes.

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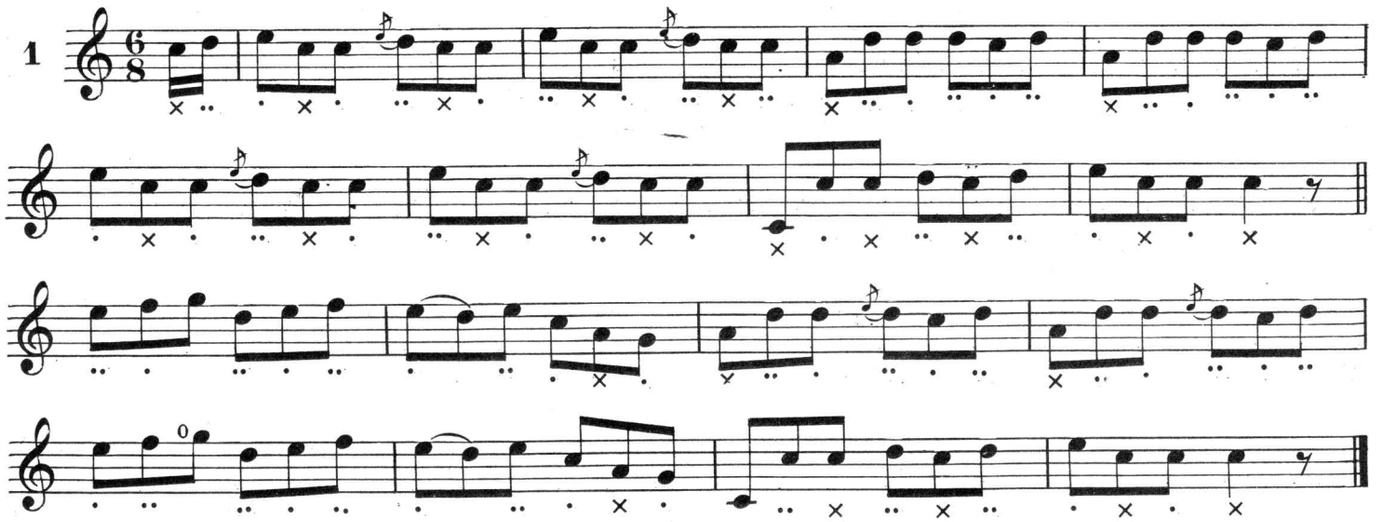
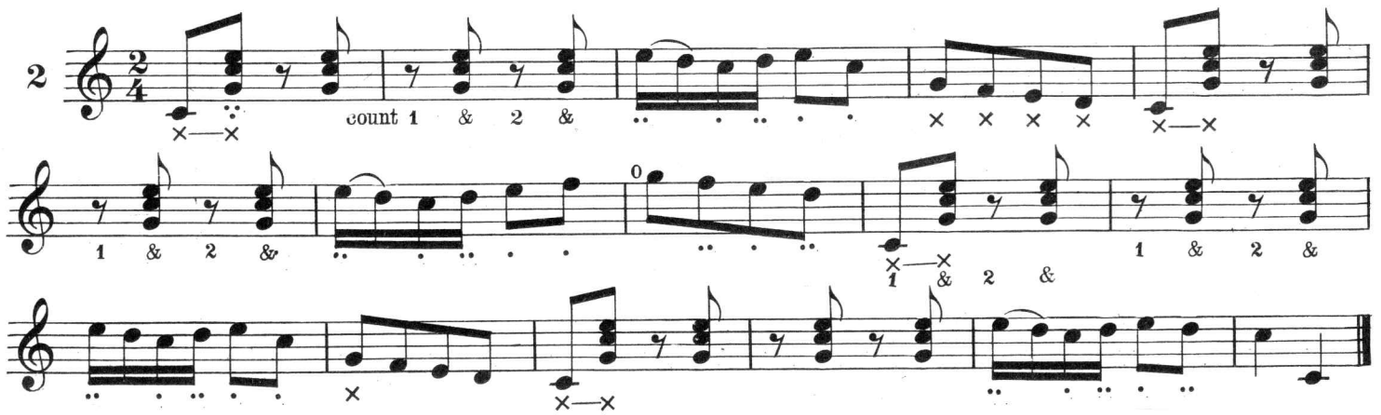
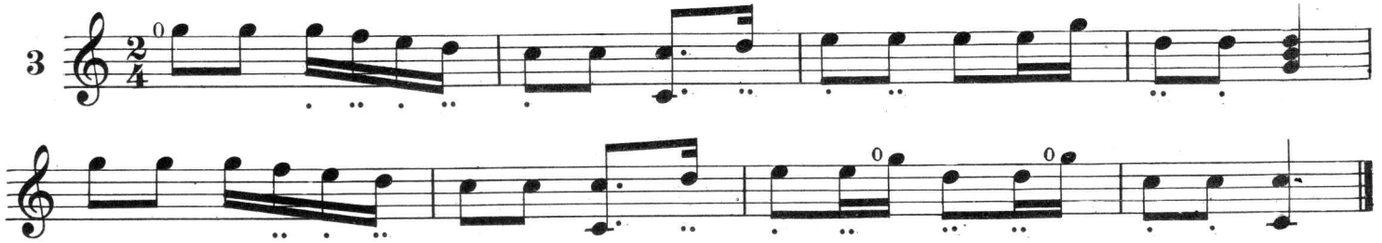
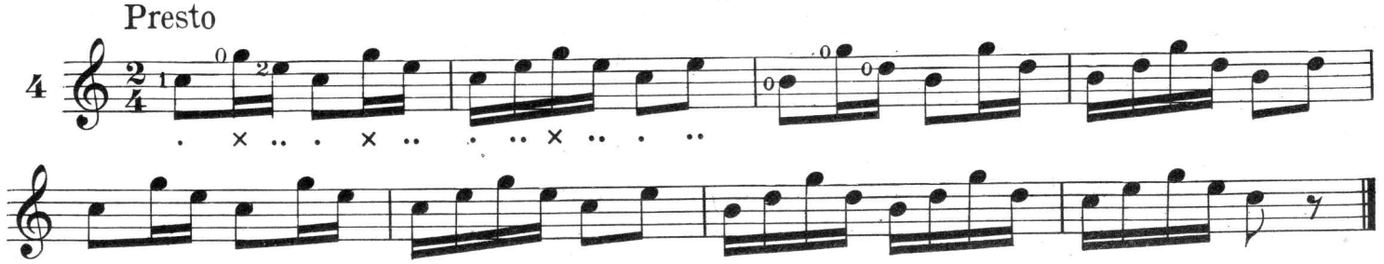
Old Timers

Bully for You Jig

Walk Around

What A Pain I've Got



Jubilee Dance

Presto

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BANJO—Lesson No. 19

BANJO JIG AND MARCH

The jig which is given with this lesson should be played quite rapidly and with lots of "ginger," bringing out the accents on the first and third beats (counting four) very strongly. When it is well learned and can be played rapidly it will be better to count two to a measure, but four is better at the beginning, since you then actually have a word to say on every note, and this insures a more accurate rhythm.

Be sure to mind the right hand fingering marked under the notes in certain measures. Of course, you know already that an "x" means pick with the thumb, while one dot means the first finger. This will present no difficulties, but is worth learning, since it not only sounds well, but gives the right hand excellent training in lively work.

The march is a little harder, but if you follow directions you will be able to get this without any trouble. Be sure here, as always, to follow carefully the right hand fingering. The first measure is an example of a melody and accompaniment, the melody being the upper notes of the two chords, while the accompaniment is the two single notes—G.

Here, as in every case, the melody must be brought out much stronger than the notes of secondary importance, and this applies all through the piece. The last four measures of the first strain will need a lot of practice, on account of their rapidity.

In the second strain or part there is some "position" work. The first three measures are played with the first finger barring the strings at the seventh fret. Of course, the highest notes (the melody) all come on the first string, as usual, but the lower notes of the chords are found on the second and third strings, with the fingers as marked. Be sure to hold the positions as long as the lines indicate, and don't forget the D. C. and repeats.

CORRECT PHRASING

One of the best means for putting expression in your playing is by correct phrasing. By phrasing we mean, in music, very much the same thing as in ordinary speech. You wouldn't think of reading a whole page of print without stopping at the commas, periods, etc., for breath. No more should yau play a whole piece of music right along one note after the other. That very strict adherence to correct time was what made the player piano seem so mechanical until the rolls were so cut as to make little pauses that brought out the musical phrases properly.

As you learn more about music you will be better able to judge just from looking at the music where to phrase, but at the beginning one of the easiest ways to tell is to sing the piece. Where would be the natural places to breathe? Those are the natural places to pause a little in your playing also.

Melodies are built on patterns. The smallest pattern we call the motif. You must all know the tune of "Three Blind Mice." You will recollect that it starts out with the three notes Mi, Re, Do, of the scale. Those three notes are the motif. Next comes the same succession of sounds, only higher in the scale, Sol, Fa, Mi. In the usual forms, a motif consists of two measures. A section is two motifs or four measures. A phrase is two sections or eight measures. These are not to be taken as absolute divisions, but they will doubtless help you in phrasing your pieces correctly. The end of a phrase is to be treated like a comma or period in talking. See where the musical sense comes to a breathing place and there make a slight break in your playing.

IMPORTANT

Each lesson should be studied for at least 30 minutes a day for six days before studying the following lesson. Be sure that each lesson is given the necessary thought and study.

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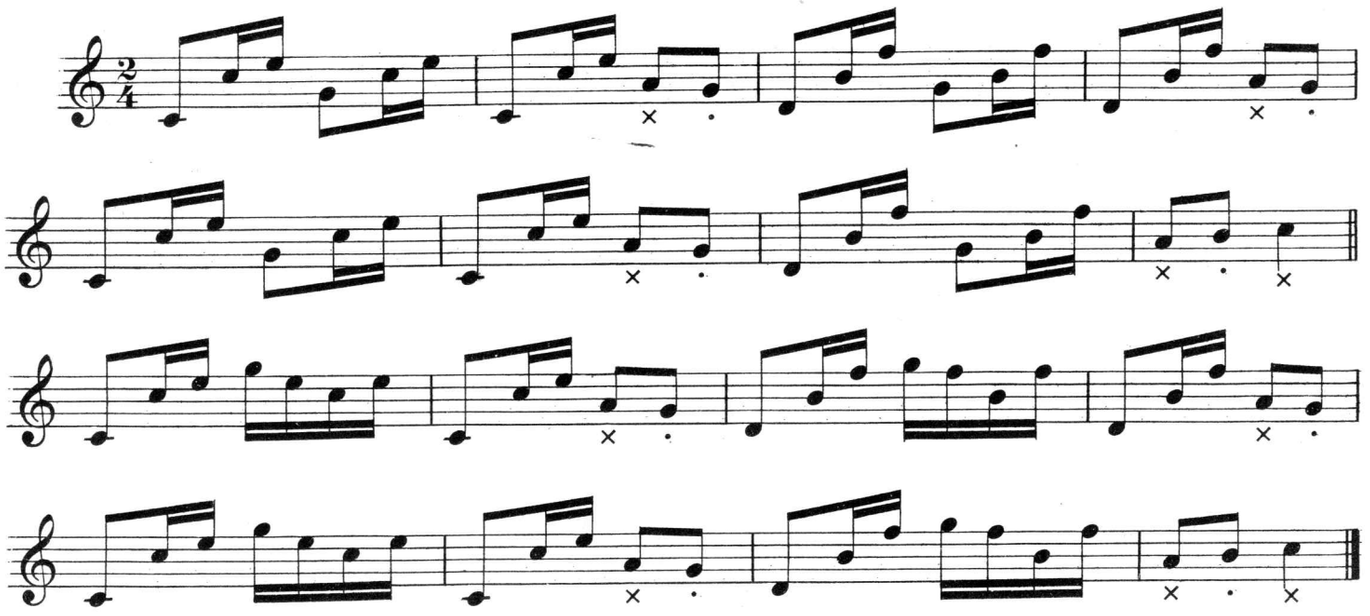
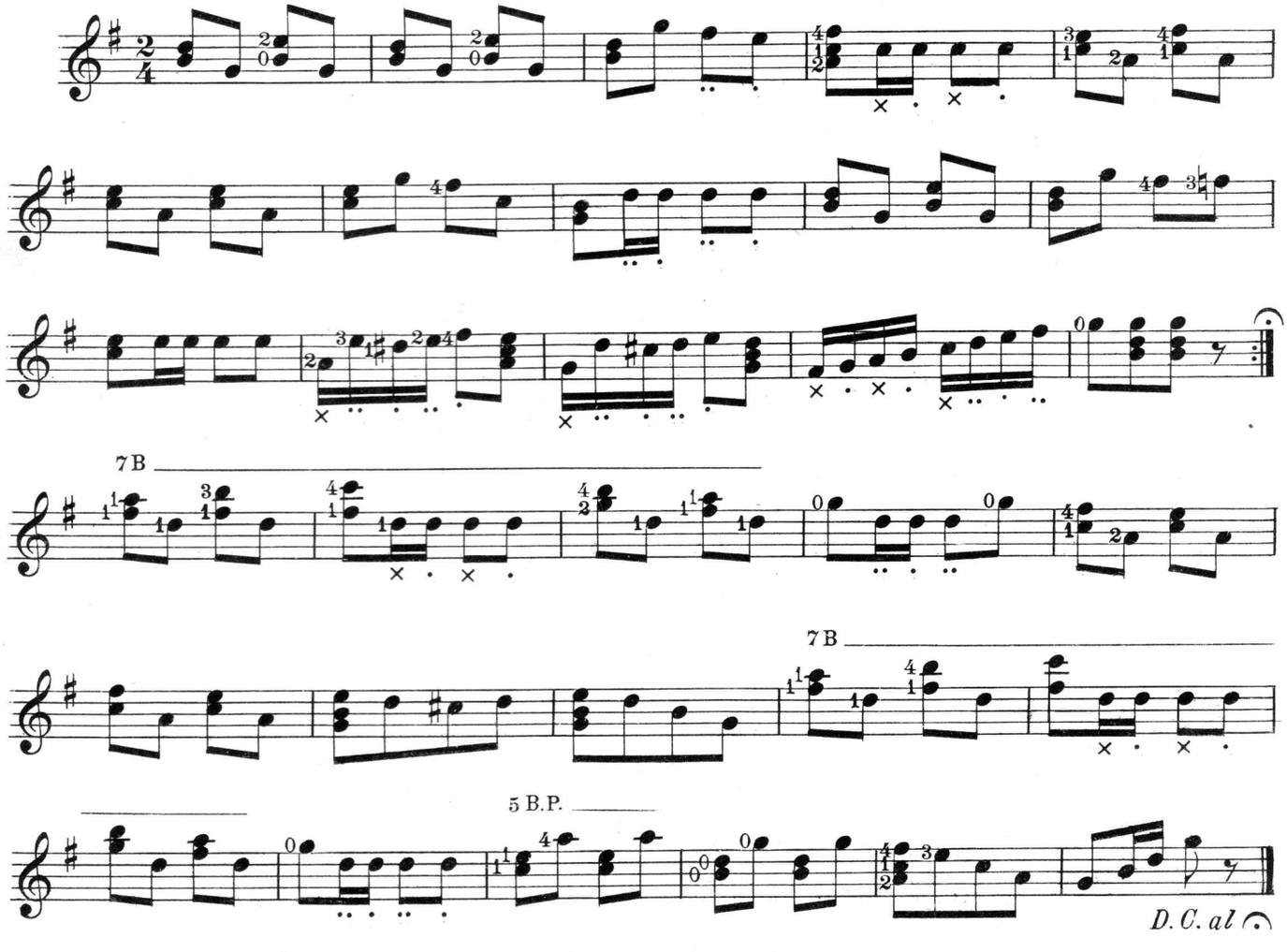
Banjo Jig and March

March

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BANJO—LESSON NO. 20

STUDIES FOR RAPID EXECUTION

Throughout this entire course we exemplify the principles through the use of pretty little pieces and standard selections in so far as possible. It is necessary from time to time, therefore, to insist upon the careful mastery of exercises. Exercises should be regarded as the learning of an idea. Each step in itself seems very insignificant, but only as each individual step is mastered and understood can final triumph be obtained.

Exercises are not uninteresting or disagreeable. The truth of the whole matter is they are hard work. That is why they are given. Nothing that is worth while is hard work, but if they lack the pleasure which a catchy tune gives they more than make up for this lack by the great joy you experience when you realize you have actually mastered them. But the pleasure does not end here; pieces are always easy to play after a little work on scales or exercises, and it is a good thing to form the habit of beginning each day's practice with a few minutes' work of this sort. One of the most important points in learning any instrument is daily review work. Never give yourself the credit for knowing a piece or exercise until you can take it up at any time and play it from beginning to end without a single mistake.

You should start each day's practice with at least 10 minutes' review wrok on the lessons which have gone before, giving particular attention to those with which you are least familiar...

Until within a few years it was not thought possible to play rapid runs on the banjo, and, in fact, it was not possible to play anything very rapidly, owing to the crude method which was employed by practically everyone who played, of using the same finger to pick all notes which happened to be made on the same string. For example, in playing the scale of C, the thumb was used for the first four notes, just because they were all made on the bass string, and all the notes made on the first string were always picked with the second finger. It will be seen at once that the speed one could obtain must naturally be limited to the rapidity with which he could work this one poor finger, or thumb, as it happened to be.

The fingering that is almost universally used at the present time by all the best players is known as "alternate fingering," and simply consists of alternating two fingers, or the thumb and one finger, in all places where speed is desired. This system has been used with the guitar for a long time, but was never applied to the banjo until Alfred A. Farland, without a doubt the greatest banjoist in the world, discovered or at least made use of it in his solos and published music.

DON'T TRY TO RUN ON ONE FOOT

If you are at all familiar with piano or organ playing you will remember that when a scale is played on one of these instruments the same finger is not used all the way up; in fact, the same finger is never used twice in succession. Now, of course, the principle of the thing is the same, no matter what instrument is being played. The work must be divided among the fingers, and the simplest way of doing it on the banjo is to divide it between just two fingers, although sometimes it is advisable to use three. The difference between using a single finger and dividing the work between two may be illustrated by a person hopping along on one foot instead of using both when he is in a hurry to get somewhere.

The accompanying music is intended to develop the fingers in this way and must be carefully practised. You will notice that the first exercise begins with the first finger, and then the thumb takes the second note. The same method of alternation is kept up all the way through, even though it may not be marked all the way. In the fifth measure it is easier to use two strings, so the fifth and first are used, both, of course, giving the same note; that is, when the first is stopped at the fifth fret.

In the ninth measure the thumb must slide from the fourth to the third string, this being indicated by the dash between the signs. The same thing occurs in the next measure, only this time it is the first finger which slides, or is drawn back from the second to the third string without being lifted between. Of course, these slides must not be made any faster than if they were picked in the regular way. The object of this is to leave the finger or thumb, as the case may be, free for the next note.

In the twentieth measure the third and first fingers are used on the bass notes, since the position of the hand does not have to be changed and it is a little easier in very rapid playing. In the twenty-second measure it is necessary to use the second finger to pick the third string. This is rather unusual, but there is no reason why it cannot be done if necessary. A little fourther on the snap is also introduced. This simply means that the left hand picks the open D by pulling the little finger easily off the string. The general idea is the same in the second exercise, only it is in the key of G. These must be practised until they can be played very rapidly.

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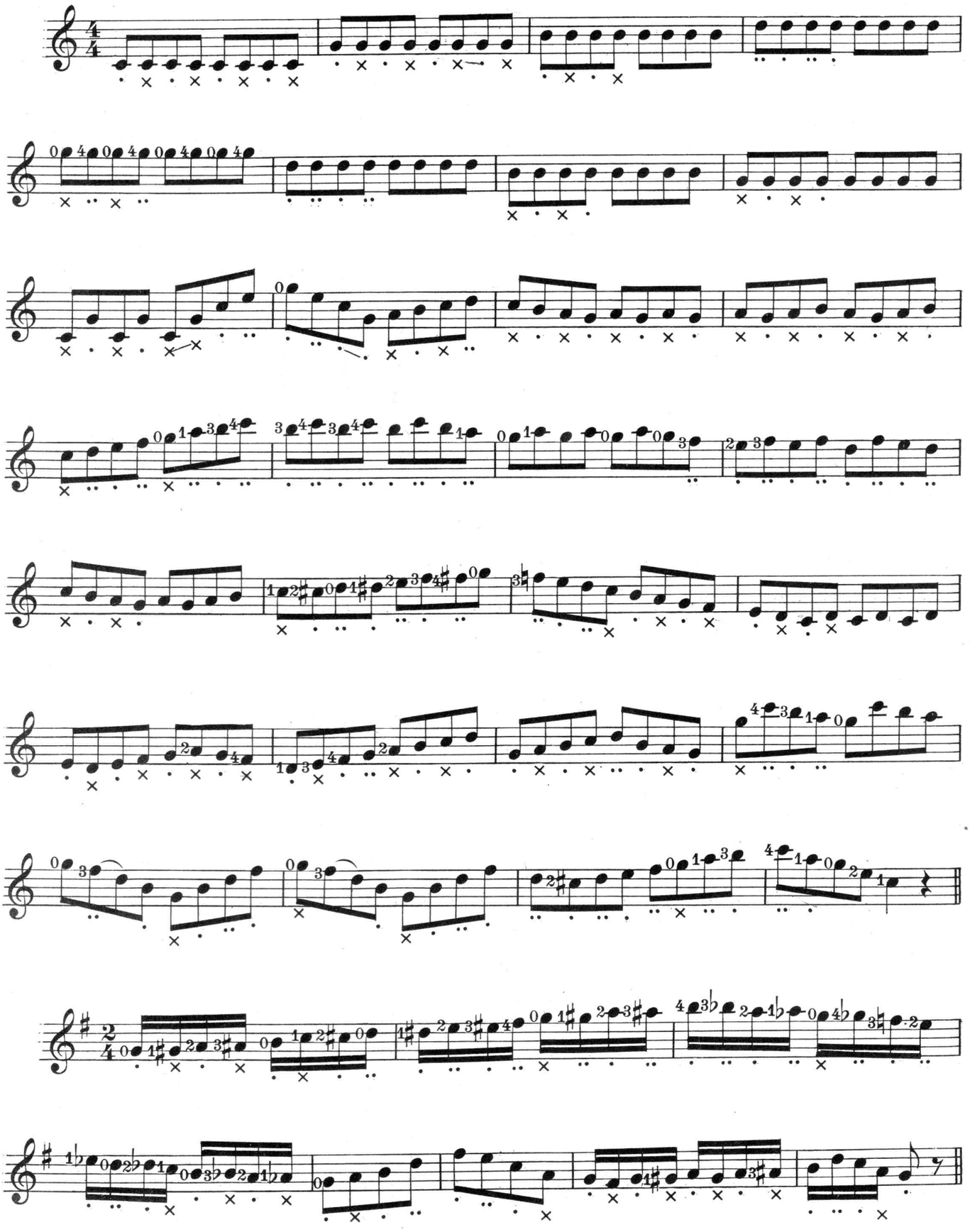
Lesson 20

Studies for Rapid Execution

MYRON A. BICKFORD

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FIFTH EXAMINATION SHEET FOR THE BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons 19 to 24

After you have studied lessons 19 to 24 thirty minutes a day, for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers next to the questions on this sheet briefly and plainly and send them in to the U. S. School of Music, 225 Fifth Avenue, N.Y.C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . **STATE** . . . . . .

INSTRUMENT . . . . . **KEY NO.** . . . . . .

QUESTIONS

1. WHAT DOES THE "X" UNDER OR OVER A NOTE IN BANJO MUSIC MEAN?

2. WHAT IS THE SMALLEST MELODY PATTERN CALLED?

3. WHAT IS MEANT BY ALTERNATE FINGERING?

4. WHAT IS THE SIGNATURE OF THE KEY OF "F"?

5. WHAT DOES A FLAT BEFORE ANY NOTE MEAN?

6. HOW DO YOU TRANSPOSE ANY PIECE FROM THE KEY OF C TO THE KEY OF D?

7. NAME THE TONES OF THE SCALE OF "D".

8. WHAT DOES "BARRE" MEAN?

9. WHAT DOES "POSITION BARRE" MEAN?

10. WHAT DOES "POSITION" MEAN?

NOTE:--We are interested in your continued progress toward mastering the Five String Banjo. Keep us informed. When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

SIXTH EXAMINATION SHEET FOR THE BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons 25 to 36

After you have studied lessons 25 to 36 thirty minutes a day, for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers next to the questions on this sheet briefly and plainly and send them in to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. WHAT IS THE CORRECT TERM FOR "TREMOLO"?

2. GIVE THE ORDINARY MUSICAL TERM FOR "RAG TIME".

3. WHAT DO FIGURES ABOVE NOTES REFER TO IN BANJO MUSIC?

4. WHAT IS THE SIGNATURE OF C MINOR?

5. WHAT IS MEANT BY "ELEVATED BASS"?

6. WHAT IS THE "SNAP"?

7. WHAT IS THE "SLUR"?

8. DEFINE "HAMMER SLUR".

9. WHAT DO WAVED LINES BEFORE A CHORD INDICATE?

10. WHAT IS THE USUAL CUSTOM ABOUT USING SHARPS AND FLATS AS ACCIDENTALS?

NOTE:—We are interested in your continued progress toward mastering your instrument. Keep us informed. When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

REWARD

It would be gratifying to know that you were to become a great musician, richly rewarded for your efforts. There may be some among this very class who will realize fame and fortune from their music. But the vast majority of players must be content with a different reward.

If you could look into the hearts of the most wonderful musicians of all times, however, you would find that it was not hope of financial reward that urged them on to success. They mastered their art for the pure love of it. Conquest is a mighty power in people's lives. And a prize or medal sometimes plays its part in keeping one steadfastly at his task. But greater than any material prize is the joy of achievement.

Why, already you must have experienced it in your study. There comes to you a hard lesson. The first time over, you become almost discouraged of ever being able to do it justice. Then, with determination to win, you set to work in earnest. Each measure gained fills you with enthusiasm. You have fresh strength for further work. Finally, you have learned the whole piece. You play it for some friend or loved one, and even if he is only moderately interested in it, your own heart is bubbling over with joy. You have ACCOMPLISHED what you set out to do.

It is this sort of work that makes a musician of you—the work you do because you are interested and love your music.

WHAT OTHER MUSICIANS HAVE DONE

Read all you can about the lives of great musicians. Many of them had handicaps such as you will never be called upon to endure. They rose to fame in spite of them. From their experiences, you will gain inspiration. Then, too, in reading all you can get hold of about music, you are going to create in your own mind an atmosphere of music which will prompt you to better work, and keep you in a receptive mood to translate the messages of harmony which may come to you.

Also, endeavor to hear all of the good music that you can. Whenever there is a performance in your neighborhood be there if possible. To listen to these great works of music is a liberal education in itself. It will awaken in you a taste for the best and establish a high standard in your mind which will help you to achieve a high standard in your own playing.

And even if you were never to play a note, the knowledge of music which you have gained from these lessons, and through the understanding which listening to the glorious compositions of the masters gives, you would have gained ample reward for your effort. Your ears will have been opened and your understanding educated to such an extent that you realize and enjoy the inside meaning of the world's masterpieces.

MAKE THESE THINGS YOURS

When you are able to appreciate and understand a thing, it becomes, in a peculiar sense, your own. That which you long for, which you earnestly desire, you will enjoy working to get, though you accomplish but a small part that you would like to master. And great will be your pleasure even in the little accomplishment.

Who shall say that the poor child, hungry for beauty, gazing through the iron bars of high, forbidden fences at the wealth of beauty within does not get as much from a single glimpse as the wealthy land owner realizes in a life time. The rich man is beauty-blind. He is steeped in it until he sometimes forgets that it is there. So be assured that every little bit that you accomplish will give you a rich reward of joy. Strive for it.

CHROMATIC STUDIES

The study and practice of chromatic passages is of the utmost importance to the banjoist, since there is no kind of work which gives such an all 'round development to both hands. Of course the old style fingering, which decreed that one finger must always play one string and no other, would simply be of no use at all in this rapid work, since trying to play a rapid passage on any string entirely with any one finger would be exactly like a man who was in a great hurry to catch a train, but insisted on hopping to the station on one foot, instead of dividing the labor between both his feet.

If the right hand fingering is carefully followed in Ex. No. 1, there will be no difficulties. It happens once that the second finger of the right hand must pick the second string, which is unusual but not unlawful. The first measure of the second strain also has an example of using the second string for a note which is usually played on the first string. This is indicated by the figure in the circle. These strains are both well worth repeating, and many times.

The same general principles apply to the Jig, even to the accent which is placed at the beginning of each new group of notes.

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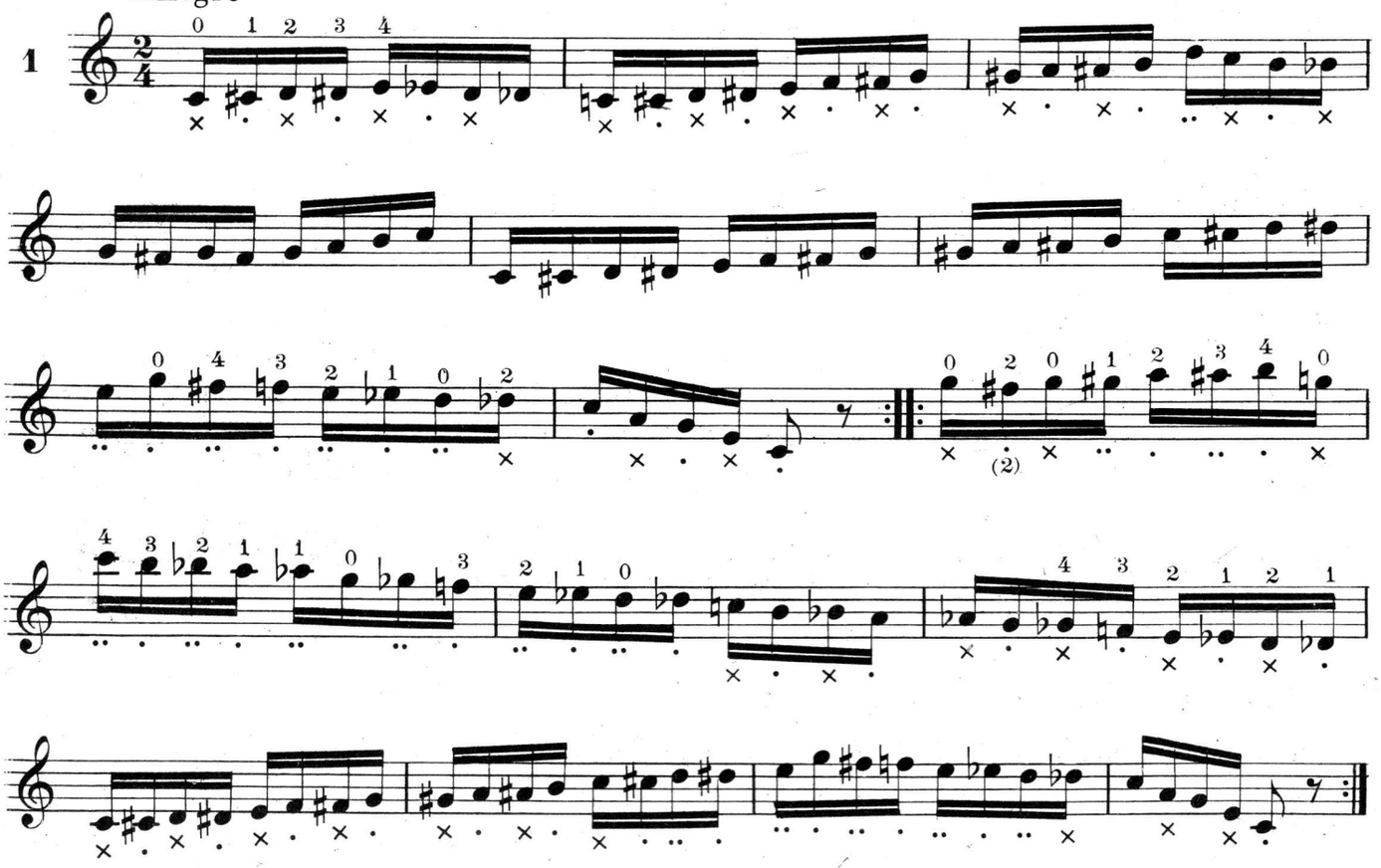
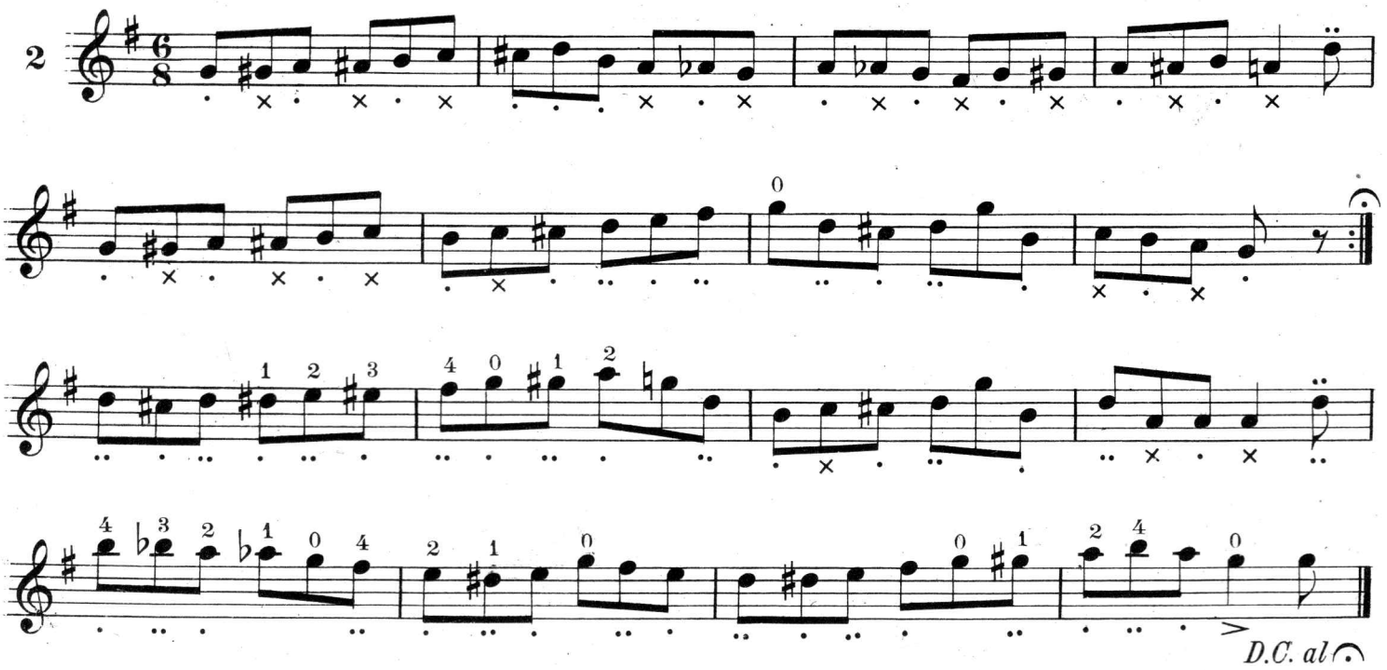
Chromatic Studies

Allegro

1

Jig

M. A. BICKFORD

2

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BANJO—LESSON NO. 26

INTENSE INTEREST

One of the most fascinating experiences isto learn all about a thing that interests us, so I am sure you will be enthusiastic about each new lesson in the term as it comes to you.

I have heard of people who jumped into an automobile and drove it away without more than a few minutes' instruction. And I have also heard of people who got their automobile running and were unable to stop it until it hit a telephone pole and was entirely spoiled.

So the conclusion is that it is best to learn to drive by the old, thorough method. The instructor tells you to start the machine in low speed. You just let the clutch in, and he calls to you to STOP. Maybe you are provoked, but you stop the car trying not to stall the engine, and he immediately tells you to start over again. Probably the whole first lesson is on starting and stopping the car. But a thorough understanding of your machine will always stand you in good stead and maybe some day save your life. So you stick at it. It is only by learning how to start and stop that it will ever be safe for you to run fast.

That is just the way with these lessons. They have been so carefully prepared, leaving out all unnecessary steps, that it requires careful attention to each exercise as it comes along if you want to get the real pleasure out of your course.

FIRST TREMOLO

The so-called tremolo, a better name for which is "sostenuto," that is, "sustained," is one of the most effective methods of playing the banjo. It is also one which requires considerable time and practice to perfect. By the use of the tremolo it is possible to get a sustained effect on the banjo, and also to pick an accompaniment at the same time.

The position of the hand was shown in a previous lesson, and also a few directions given for the practice of this movement. It is possible to tremolo one, two, three and even four strings, although the style is different when employing four strings. The tips of the second and third fingers are placed rather firmly on the head, as shown in cut. The little finger lightly caught behind the third, just so as to keep it still. The second and third fingers must be held straight enough so that the first finger, as it hangs loosely, will just reach the string.

First straighten out the finger, as shown in the cut, then double it in toward the palm of the hand, moving it, however, only from the second joint. This stroke must not be a "pick" in any sense, but just a very light brush across the string. After the finger has been brought in toward the palm, straighten it out again with a quick motion, almost as if snapping something. This outward stroke must be just as prominent as the other, although neither needs to be at all loud for the present. All this should be done on the first string, because the position is a little different when tremoloing on any of the other strings. It is very important that the movement all comes from the second joint.

HOW TO START THE TREMOLO

The first exercise on the accompanying sheet shows how to start the practice of the tremolo. You will notice that there are just four sixteenth notes to be played to each beat, and the first note will be made with the inward stroke, the second with the outward, and so on. This should be played very slowly at first and gradually increase until it can be done rapidly.

In the second exercise the finger must go through the same operation, but the strokes should not be measured or numbered. All that is necessary is to make the finger move as rapidly as convenient during the four beats necessary for each note. This is the real tremolo, while the first exercise is just a preparation for it. Of course it is necessary to take the G in the third measure of Ex. No. 2 on the first string, since the fifth string cannot conveniently be used.

In a later lesson the tremolo on the other strings will be introduced. The two pieces on this sheet are given for the purpose of making you acquainted with what is known as "rag time." The ordinary musical term for this kind of time is "syncopation," but when it predominates in a piece it is usually called "rag time." The peculiar feature is that the accent in some of the measures comes in an unusual place, thus giving it a somewhat ragged effect.

Although the majority of this class of music is written in 2/4 time, it is always best to count it as if it were 4/8, thus giving a beat to every eighth note. This will, of course, mean that sixteenth notes will be counted 1-&, or whatever the case may be.

The titles of these two pieces are intended to indicate their character. It is very essential that in counting this kind of time, every note has a word, since it is almost impossible to get it even any other way. Be very careful also to follow the right hand fingering. There are places in the first piece that can be fingered two ways. Practice them both. The first and fifth measures are exactly alike. Be sure to notice all the ties.

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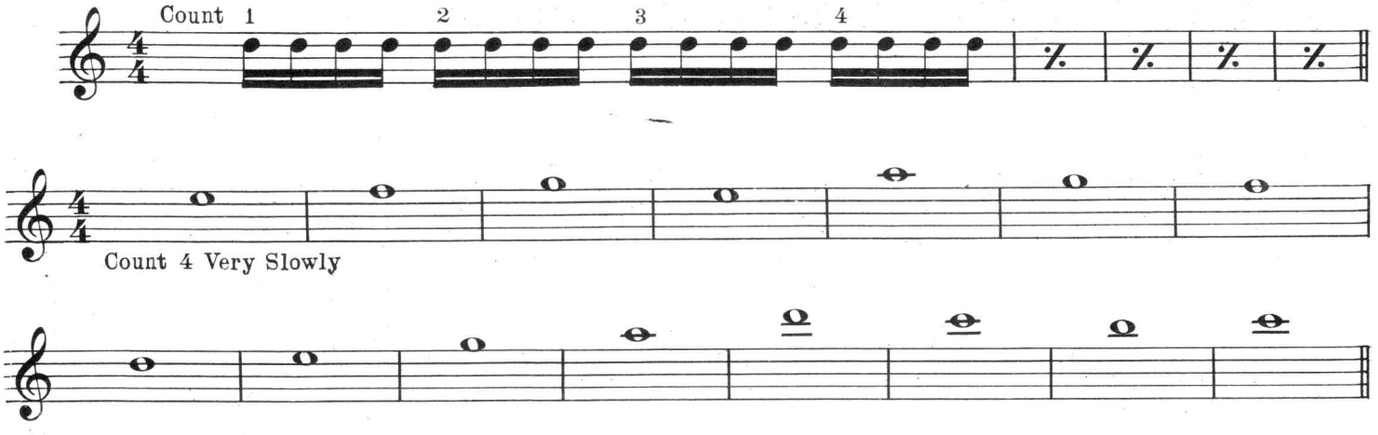
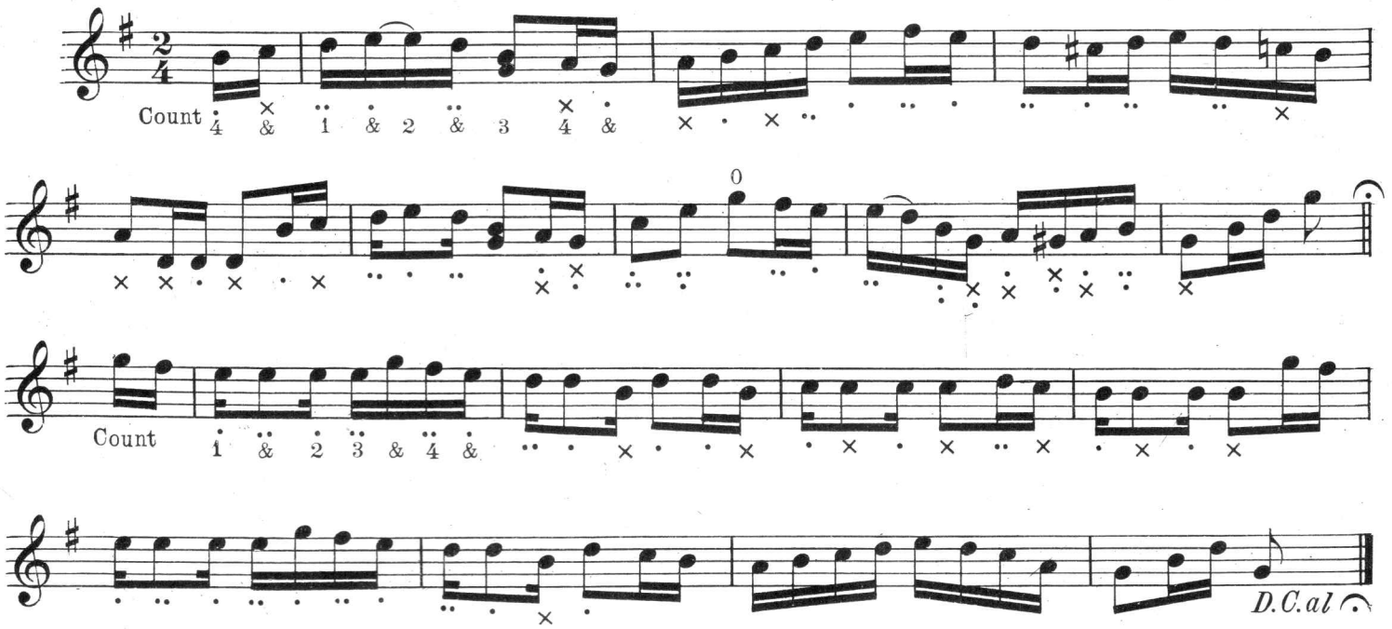
First Tremolo



Just A Little "Tattered"

M. A. BICKFORD



More "Tattered"

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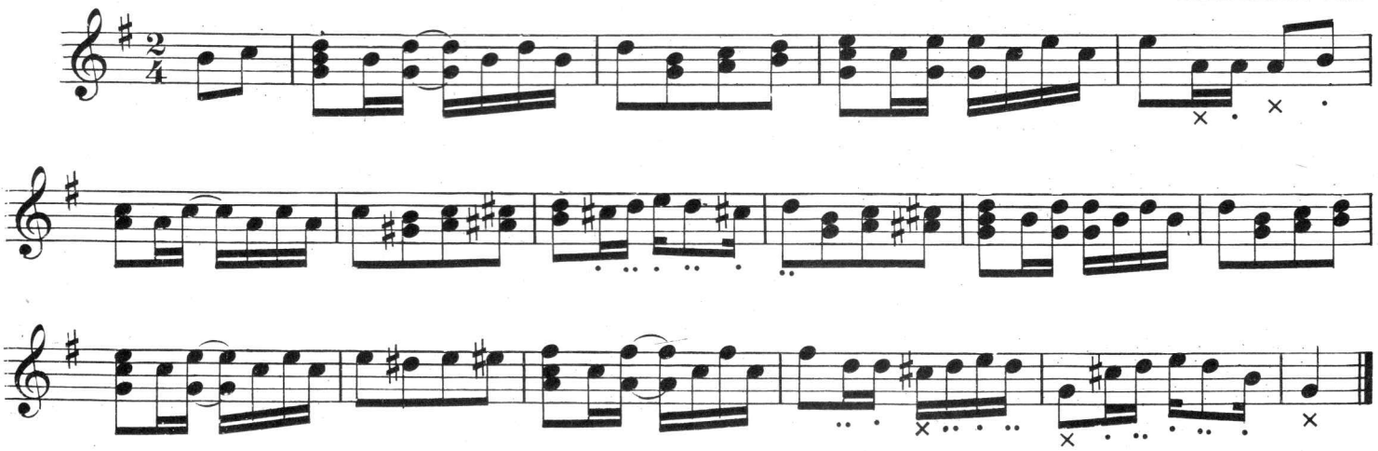
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BANJO—LESSON No. 27

SCALE OF B♭ MAJOR AND C MINOR

You will find the fingering for both hands marked above and below the scale, and you must remember that the figures above the notes always refer to the left hand fingers and not to the frets, even though they may happen to be the same occasionally. In playing this scale, or any in fact, you must be careful to place the left-hand fingers very close to the frets, pressing down very tightly and leaving them on the strings as long as possible.

Ex. No. 3 should be carefully practiced, counting four to each measure, and being careful to remember the new key. Of course, since E is flatted, it will be found at the third fret on the bass string and at the first fret on the first string, while the A flats are found on the third string at the first fret and on the first string sixth fret, if you have occasion to go as high as that. In the eighth measure of Ex. No. 3, the second note, C, is to be taken on the third string at the fifth fret, since the hand is directly over this note, instead of being in the vicinity of the second string, first fret. In the last of this same brace there is a sign which means that you are to repeat the previous measure.

The Accompaniment Exercise will be found very simple, the only thing requiring any special attention being the sliding of the thumb from the first bass note to the third string, so as to be in readiness for the next chord.

Ex. No. 5 is exactly like No. 3 only written 2/4 time, and it should be counted the same as the other one, that is, four beats to a measure, giving one beat to each eighth note. The very last note of the exercise is played on the third string, this being indicated this time by the figure in the circle under the note. The right hand fingering is very important and must be followed carefully.

HAYDN

Once in a while, I hear someone complaining about its being hard to learn music, and when I do, I can't help but think of Haydn and all he went through to learn the language of music. Nor can I help but think of his undying renown. It is pleasant also to know that in his own life time his great works were appreciated.

He was born of very poor parents, both of whom were music lovers. He early showed a marked aptitude for harmony and he had a beautiful voice. But his own people could not afford to give him the training he deserved. Finally a relative who was a school master and a choir leader, took him away from home, at the age of six, to make a choir boy of him, and to educate him. At eight he was discovered by another choir master and taken to Vienna to sing in a church there with the understanding that he would be fed, lodged and taught—especially in music—in return for his singing.

His voice became more beautiful as it developed until he was at length made leading soprano of the choir. He had, meanwhile, learned to play almost every sort of instrument, but he had received no training whatever in the principles of music. That and his general education were what he himself made them. Unfortunately he was only half fed during these years, also.

But there was not a circumstance to what was in store for him. At seventeen his voice failed him and he lost his job. Thus he entered the world, friendless and penniless.

For the next ten years Haydn was barely able to keep body and soul together.

In the end when he was twenty-eight, Haydn went to live with Prince Esterhazy and soon was taking entire charge of the musical activities of the prince.

One thing in Haydn's whole life work stands out in bold relief. His music is interpretative in the highest degree. He infused life and spirit into each instrumental part that he wrote. To him all music was the expression of thought, or emotion, or sensation. And his music effects the hearer in exactly the same way as a story or poem. No words are needed. It appeals to a consciousness deeper than words. It gets to the very soul of man and registers its message.

"Oh, Papa Haydn," said Mozart, "you have no training for the wide, wide world. You speak too few languages."

"My language," answered Haydn, "is understood all over the world."

And he went. Needless to say, his visit was a great success. He stayed eighteen months, and quite soon returned for eighteen months more. It seemed as though the people could not do too much for him. He was invited all over. The King, and Queen, the Prince of Wales treated him almost like one of their own. He gave many concerts and there were the most fashionable and popular gatherings of the day. Best of all, he made quite a little fortune from his trip.

The Universal Language certainly spoke for Haydn.

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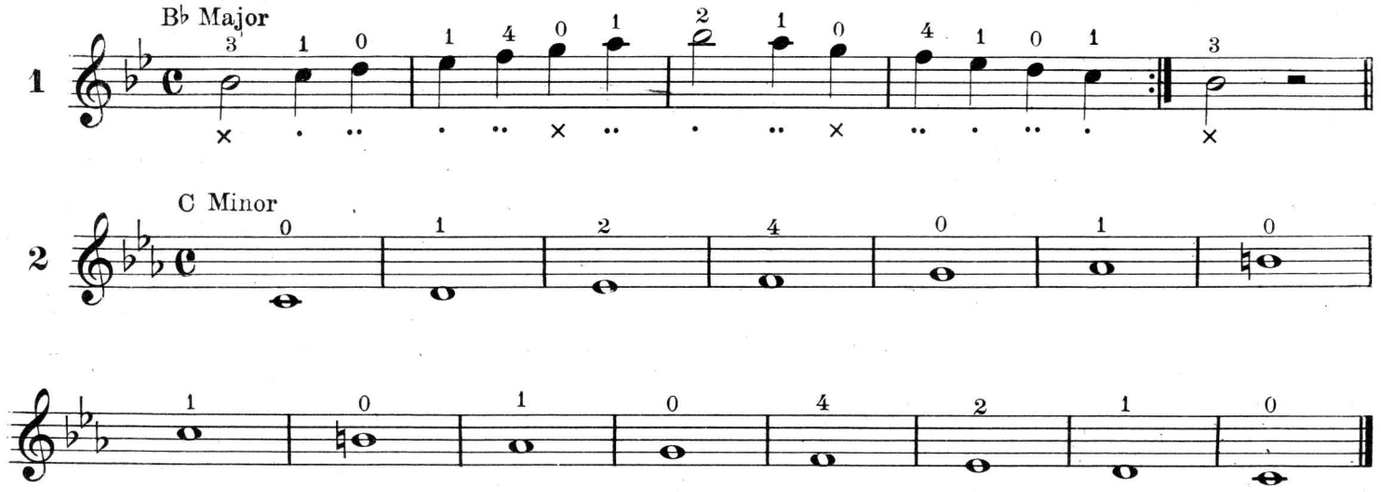
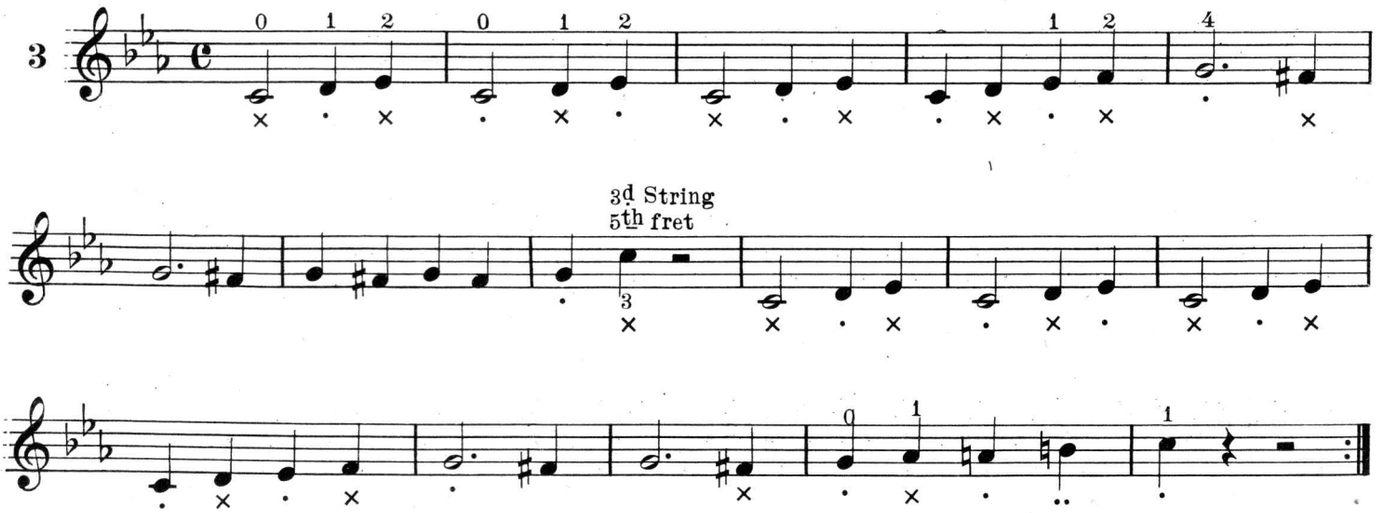
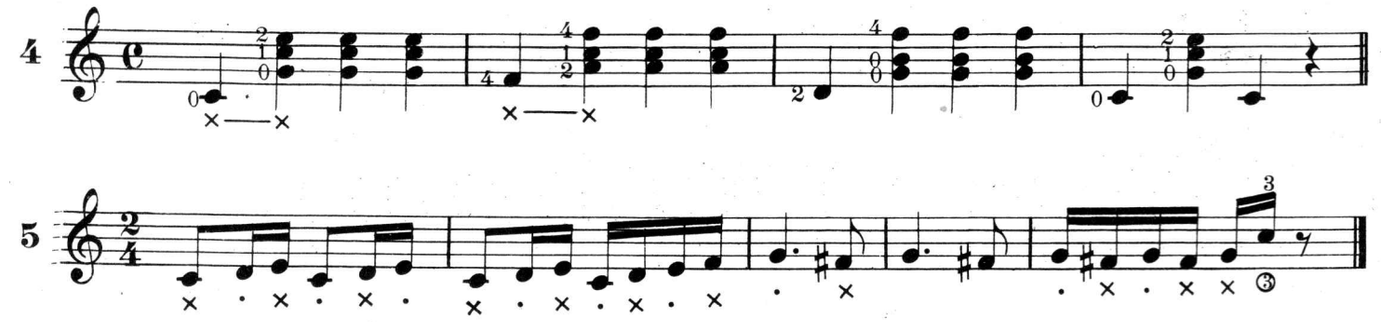
Studies of B♭ Major and C Minor



Exercise in C Minor



Accompaniment Exercise

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BANJO—LESSON NO. 28

ELEVATED BASS

Since the note D, which is found on the fourth string at the second fret, is very frequently used in certain pieces, it is sometimes advisable to change the tuning of this string so that the open string gives this note D instead of C, as it is ordinarily tuned. Whenever it is necessary to do this you will find either "Bass to D," "fourth to D," or "Bass Elevated" written at the beginning of the piece, as it is in all three of the exercises this time.

All you have to do in tuning the string up is to make the open string sound exactly like the second fret in the ordinary tuning. One way of getting at this is to stop the bass string at the fifth fret instead of the seventh, and make this note, which is G, sound exactly like the open G, third string. Another way is to make the bass just an octave lower than the first string, which, of course, is a D string. It is always well to try this octave as a test.

When the string is tuned so that the open string gives D, of course the other notes on it are all changed as well, the second fret being E, the third F, the fourth F#, the fifth G, and so on, every fret exactly corresponding to the first string, only just an octave lower. This will make it easy to remember. Thus in the scale of D, Ex. No. 1, the figures over the first three notes not only show what fingers to use on the notes, but in this particular case show the frets as well. Of course, all the other strings remain as you first learned them, so no other notes have to be changed. The A in the second measure of the scale is taken on the second string at the tenth fret, this being indicated by the Fig. No. 2 in the circle. This method of fingering makes it easier for the left hand than to play all the notes on the first string.

CHORDS IN D

In Ex. No. 2 the principal chords in the key of D are shown, with the fingering for each. In taking these chords, unless you can place the fingers readily on all the notes it is better to find the highest first, which is nearly always on the first string, then finding the others in regular order on the next strings.

Ex. No. 3 is a good example of the use of the elevated bass in rapid work. This must be carefully practised, accenting the first note of each of four.

The Polka (Ex. No. 4) will offer no special difficulties if the fingering for both hands is followed. In all these studies the right hand fingering is of the greatest importance, since it is absolutely impossible to attain great speed and ease in playing unless this system of alternate fingering is used. The slur placed under the first two notes of the Polka indicates that the second note, D, is played by snapping the string with the left hand finger instead of the right, as usual. This is called the snap.

Do not forget the D. C., which means go to the beginning and play as far as the sign (called a hold) placed over the double bar at the end of the first part, or strain, which in this case is the first eight measures.

You must not forget to tune the fourth string back to C when you are through with one of these pieces, for this tuning is never to be used except for special pieces, which always give the direction as to the tuning, and which are written especially for this tuning.

LEARN MORE PIECES

Are you perfecting your repertoire? Repertoire, you remember, means your stock in trade as a musician. You know, when you go to a store to get anything you like to have it nice and clean, in perfect condition, and you also expect to receive what we have come to call "Service" in America, which term means a lot more than the word itself. It means a smiling courtesy in our buying. It means that we can trust the seller to give us what we pay for. It means, in a word, that he who sells to us is giving us all he can in order to make us entirely satisfied.

It is your task, as a player, to do the same. You must be getting in new stock all of the time. You must learn new pieces, because people want variety when you play for them. Then, too, you must take care of the stock you have. Don't let it grow shopworn or rusty. Keep every pretty piece you learn well polished up. You never know when it is exactly the thing you will be called upon to present at a particular moment. Cultivate a charming manner. Don't take yourself too seriously. It is the music that the hearers are interested in. In so far as you can, inject a loving personality into your playing; you are a part of it. But your main task is to interpret the message of the composer.

Nothing will bring you more joy than being able to pick up any piece of music and play it at sight. All music is built up on patterns—time patterns and interval patterns. That is what makes it possible for you to study a course like this and thereby become proficient in playing all pieces of equal difficulty. So welcome every new piece that is sent you.

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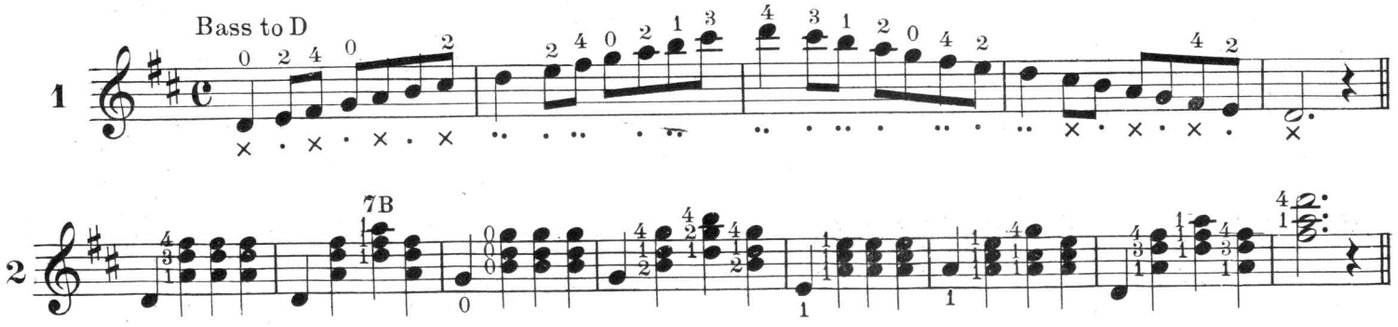
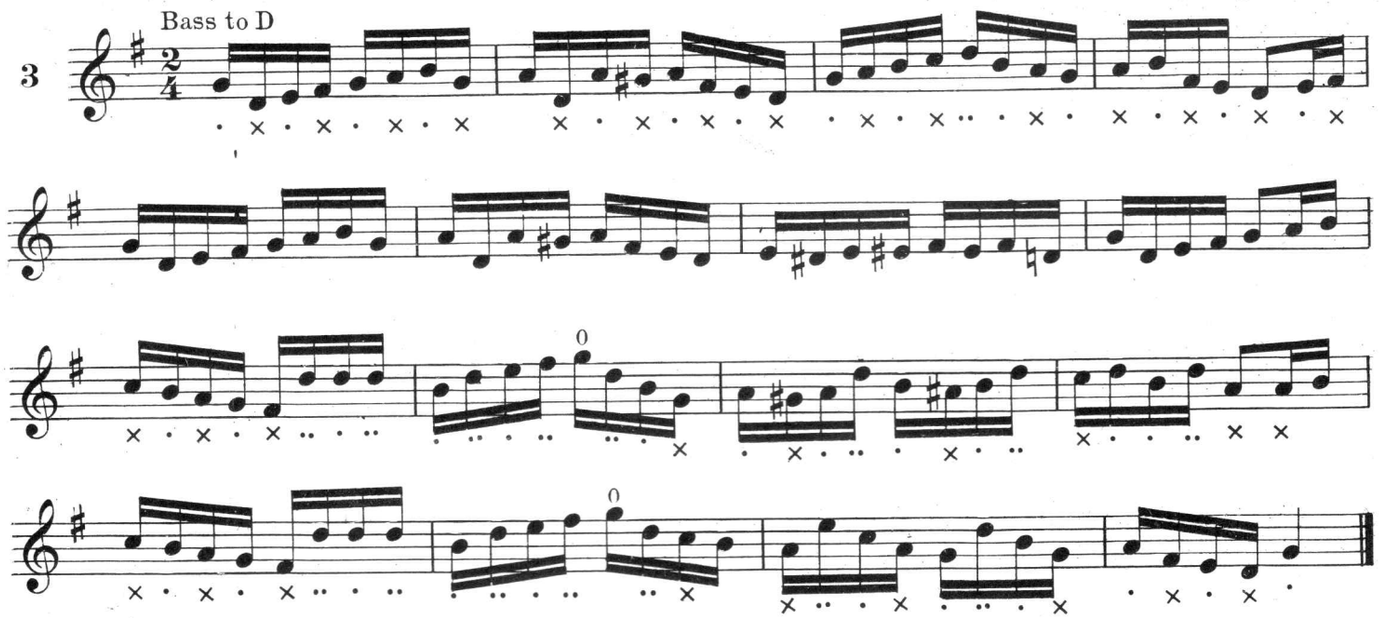
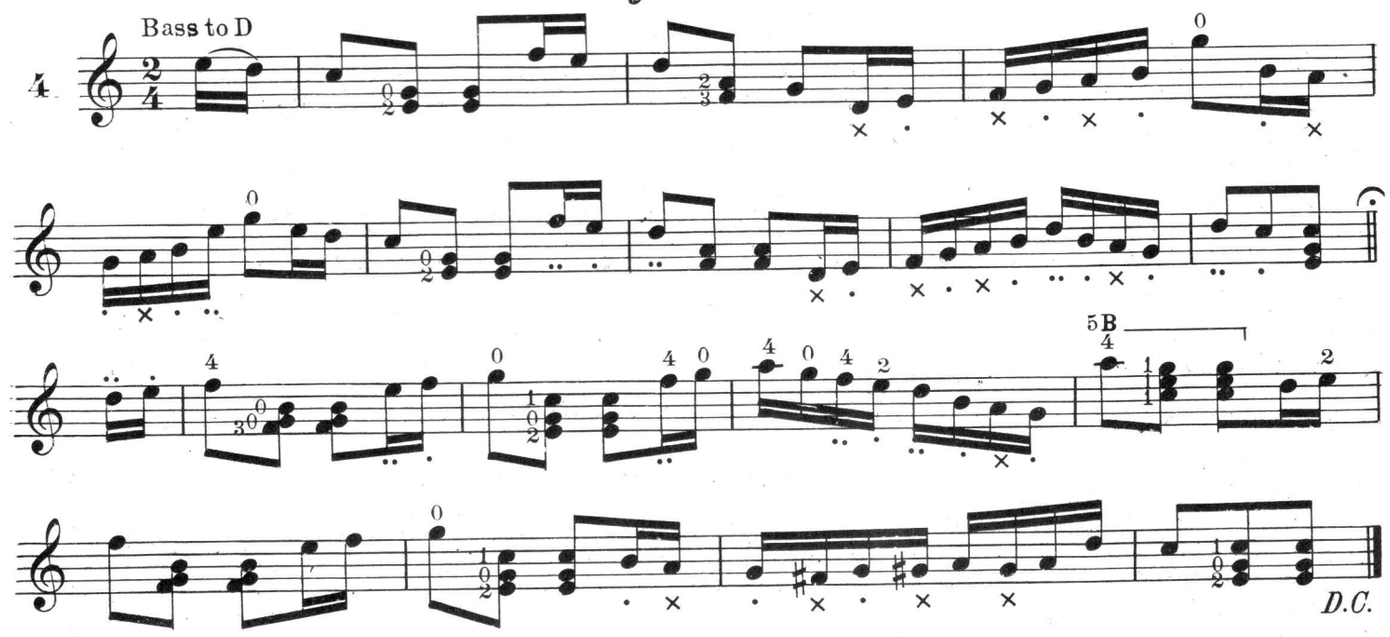
Elevated Bass

Study in G

Study in C (Polka)

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BANJO—LESSON NO. 29

TRICKS OF THE TRADE

We often hear people speak of the "Niceties of Speech." That means using the choicest language, choosing just the right word to convey the exact meaning, being careful to pick only the words which best usage approves. And the result is an especially charming conversationalist or writer. It is a sign of a thorough knowledge of the language.

As a U. S. School student you are learning a new language—the wonderful language of music. To show your mastery of the language you want to be able to make use of the fine points of it.

There are special ways of producing special results on the banjo, ways that you would not ordinarily think of by yourself, but which will enable you to produce unexpected results.

Two of these peculiar ways are explained in this present lesson. By using the Slur and the Snap you are able to play passages smoothly which otherwise it would be almost impossible to play at all. It is important that you not only understand these two bits of technique, but that you become able to play them easily, quickly and accurately at the proper time. You know how we laugh at people who say big words in the wrong place. It is just as funny to hear people try to play a slur passage on the banjo and stumble over it, and that is the very thing you will do unless you master these two things at the very start.

THE SLUR AND THE SNAP

While the slur and snap look exactly alike, they are made in entirely different ways. The snap, which you have had before, is made by drawing the finger off the string, which really amounts to picking the string with the left hand, while the slur (which you will find in the first measure) is made by dropping the finger with considerable force onto the string at the right fret. You will see that this is really reversing the other process. It is impossible to make this slurred note quite as loud as though it were picked or snapped, but it is as loud as is necessary, especially since it always comes on an unaccented part of the measure.

*In the first measure of this lesson the first finger holds the **D** sharp very firmly, and this note is picked in the usual way with the right hand, but the **E** is made by dropping the second finger with a lot of force onto the string. The last two notes in this measure are made in the same way, only that the first one is an open string. The grace note in the eleventh measure is picked in the usual way, but the **B** following is snapped with the first finger, and, of course, very quickly. There is another grace note toward the end, but this and the **C** following are played with the second and first fingers. The slurs in fourth measure from the end are a little harder, since the third finger must do the striking, and this is a weak finger.*

THE HAMMER SLUR

The hammer slur is a combination of a slur and a snap, and is played just as either one would be if done alone. For instance, in the first measure of Ex. No. 2, the first note is picked with the thumb of the right hand, while the second note is slurred with the second finger of the left hand, and the third is snapped with this same finger. These three must sound just as even as though they were all picked with the right hand, although they will not be so loud.

In the second measure, the second note of the triplet is made on the second string at the third fret instead of on the open first. This is done so that it may be slurred with the third finger. You will notice that nearly every measure contains a triplet, although they are not marked after the first two.

The second measure of the second strain contains some grace notes which are played in exactly the same manner as the triplet in the beginning, except that they are played much quicker, and the accent now comes on the note following the grace notes, instead of on the first one struck.

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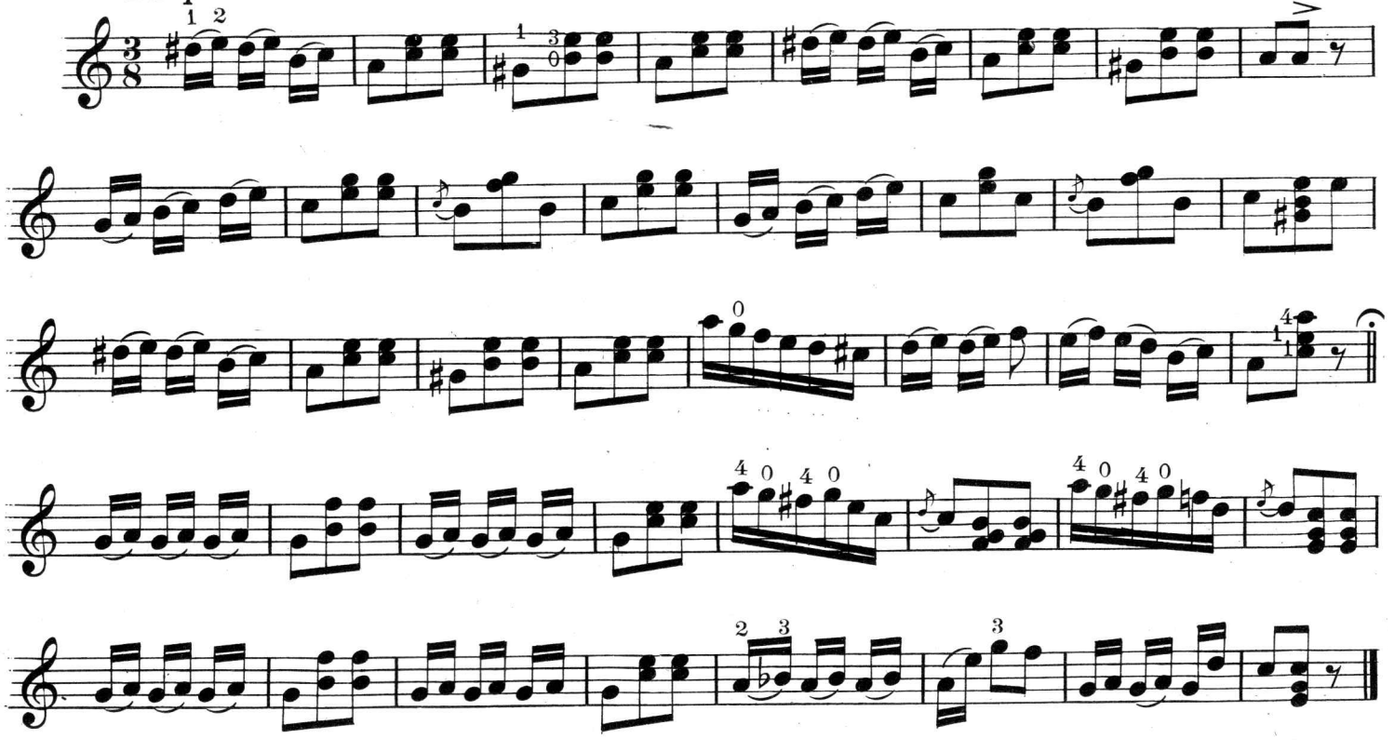
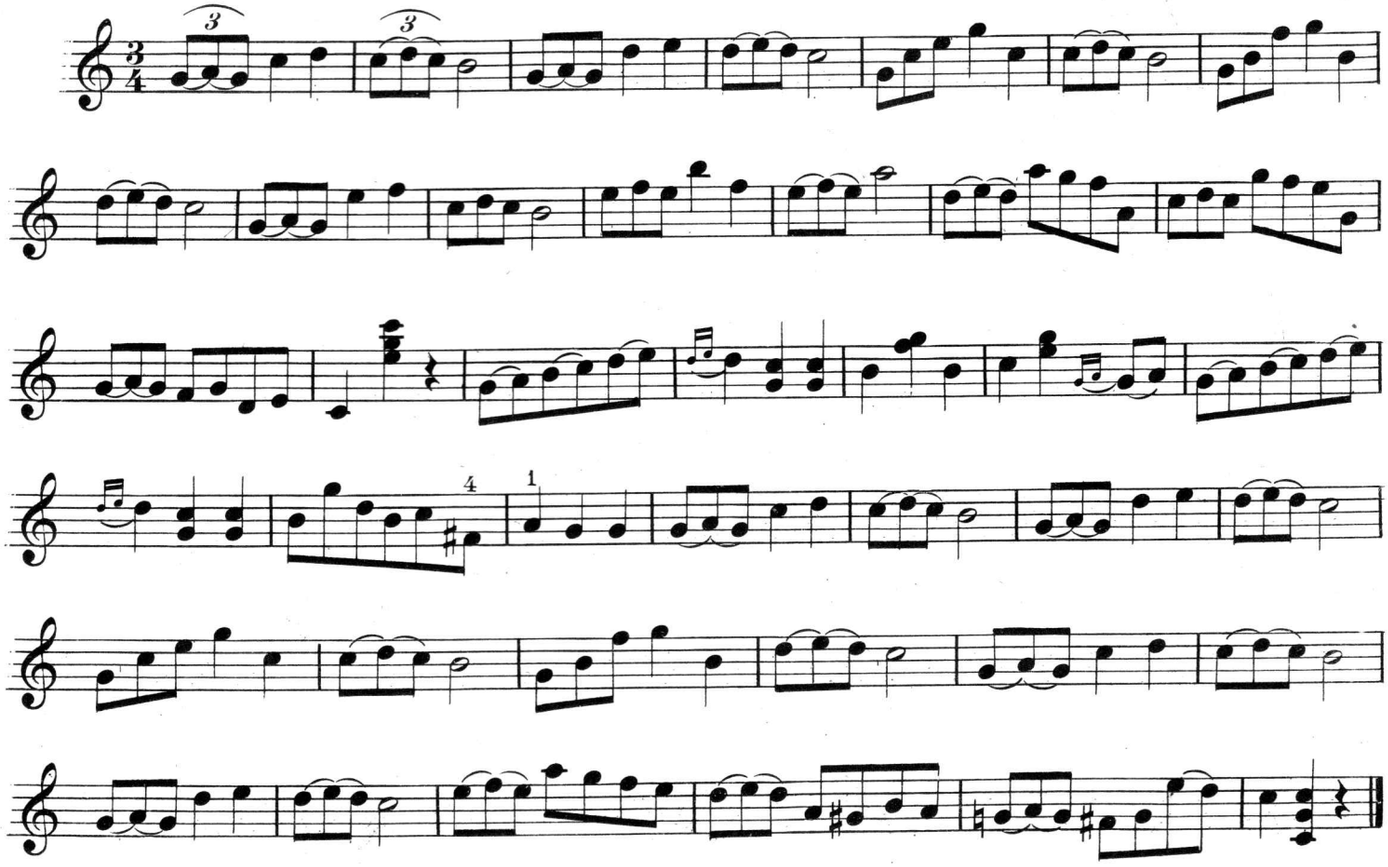
The Slur and Snap

Tempo di Mazurka

The Hammer Slur

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BANJO—LESSON NO. 30

THE FINGERS OF MAGIC

Have you ever watched a magician? Sometimes he is called by a long name—prestidigitator. That long word means, literally, a fast finger mover. And that is really what the magician is. He holds up his hands, sleeves rolled up, and shows you that they are absolutely empty (at least he doesn't let you see anything in them). But as a matter of fact, he does have something in them. It is only because he manages his fingers so well and makes them move so fast that you can't tell where it is. Then he says presto change, and he has an egg in his fingers before you.

Some of his tricks are really wonderful, not so much because they deceive people as because they prove that he has a remarkable control over the muscles of his fingers. How do you suppose he gains this skill?

It comes to him only through careful, conscientious practice. Hours and hours he spends training the muscles of his fingers to do the different tricks. Very slowly he does them at first. You could follow him easily with your eye when he first begins them. But as the fingers grow stronger and become better and better acquainted with what he expects them to do, he speeds up. Day by day they move faster and faster, until finally they are so nimble and swift that the eye can't keep up with them. And so the trick is a success.

Exercises serve just the same purpose in music.

First you must take them very, very slowly, being particular to have them exactly right. Make each finger come down just so. Make each note just the same length as the others in the measure, if that is the way they are written. Not all of your fingers have the same strength, naturally, so the fourth and fifth require especial attention and training on your part. Then, as you advance, play a little faster. And in the end you will be able to play them very accurately and at the same time very rapidly.

SECOND TREMOLO

All the exercises in this lesson must be taken slowly, counting the time very evenly, as indicated by the signature. There is one new idea introduced this time, and that is what is called phrasing. This really means punctuating the music, and is even more necessary when using the tremolo than in ordinary picking. The curved line, called a slur, covering the first four measures of Ex. No. 1, indicates that these four measures form a little phrase or sentence by themselves, and that at the end a little break should be made in the tremolo, similar to the comma in a poem, but there is not the slightest break during the four measures.

FOLLOW THE FINGERING

It is also very essential that you follow the left hand fingering marked, since it would be awkward in any other way. The dash between two figures means that the finger must be pushed or drawn along the string to the next note without being lifted, and, of course, the tremolo must not stop during this slide. If this is carefully attended to it produces one of the most beautiful effects that is possible on a stringed instrument—what is known as the portamento. The whole secret is never to let the finger leave the string, unless to play an open string. In the fourth measure the dash following the Fig. 2 means that this finger is drawn backward over the first fret so that the effect is just the same, even though the next note is an open string.

You will notice that the second exercise is all on the second string. This will require considerable shifting, but you should be familiar with all the different strings and positions, and this will be excellent practise.

When using the tremolo on any other string than the first it is necessary to bring the hand a little further back over the strings, allowing the second and third fingers to touch the first string. The wrist should be arched a trifle more than for the first string, so that the back of the nail of the first finger always strikes against the next higher string. This, of course, means that the finger cannot straighten out quite so much as on the first string, though it can double into the palm of the hand just as much. You will be much more sure of always striking the right string and never striking two instead of one if you follow this rule carefully.

MELODY ON THE THIRD STRING

It is also advisable to tilt the hand slightly over toward the thumb. Ex. No. 3, which is a familiar melody, is to be heard entirely on the third string. You will notice a little mark in the tenth measure of the second exercise. This means that there must be a slight break in the tremolo between the two D's. If you do not make a slight stop here the effect will be that of one long note of three beats. Similar places are apt to occur very often, and may not always be marked, so you must be looking for them. It is a good plan to rest the thumb on one of the lower strings while using the first finger, although it is sometimes held against the upper part of the finger. Since it must eventually be used in picking the string, it is well to keep it within reach.

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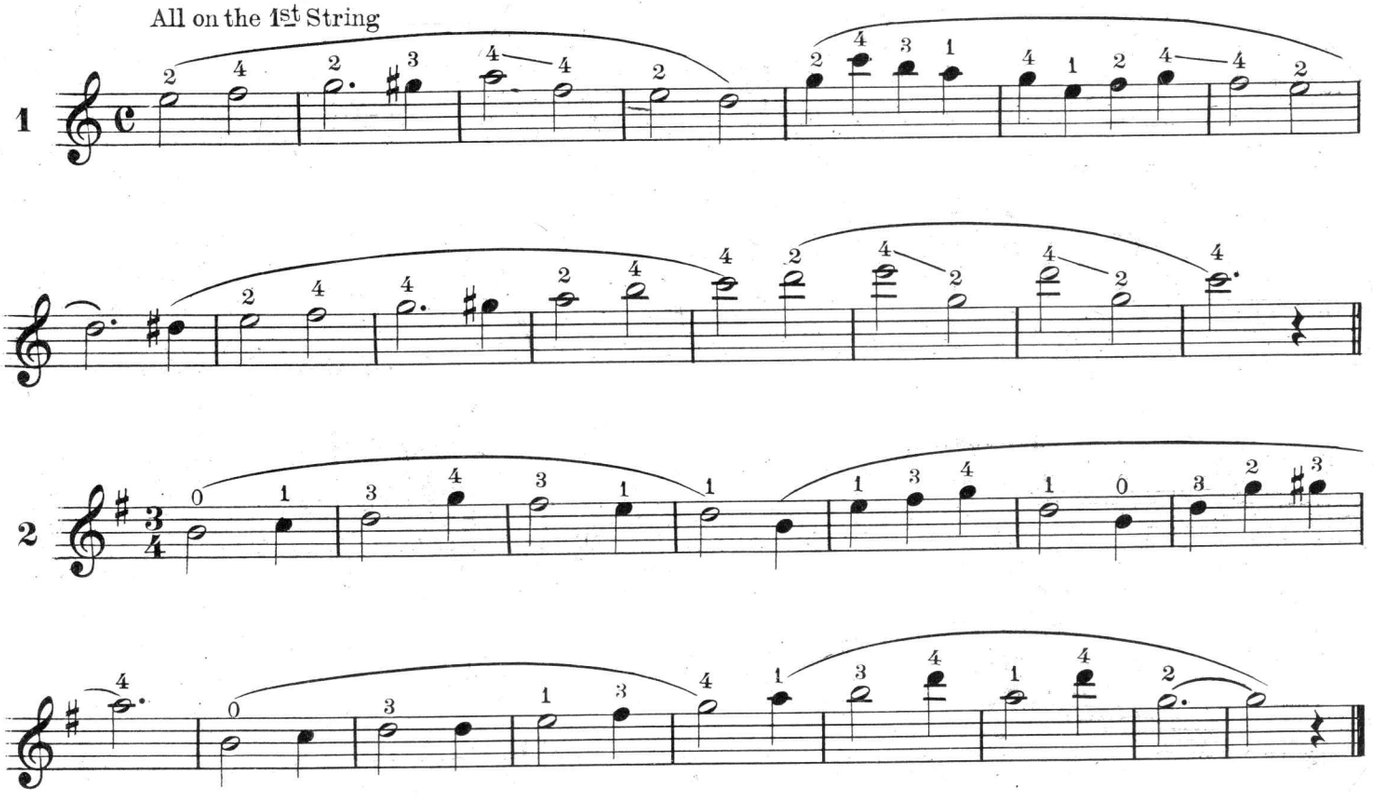
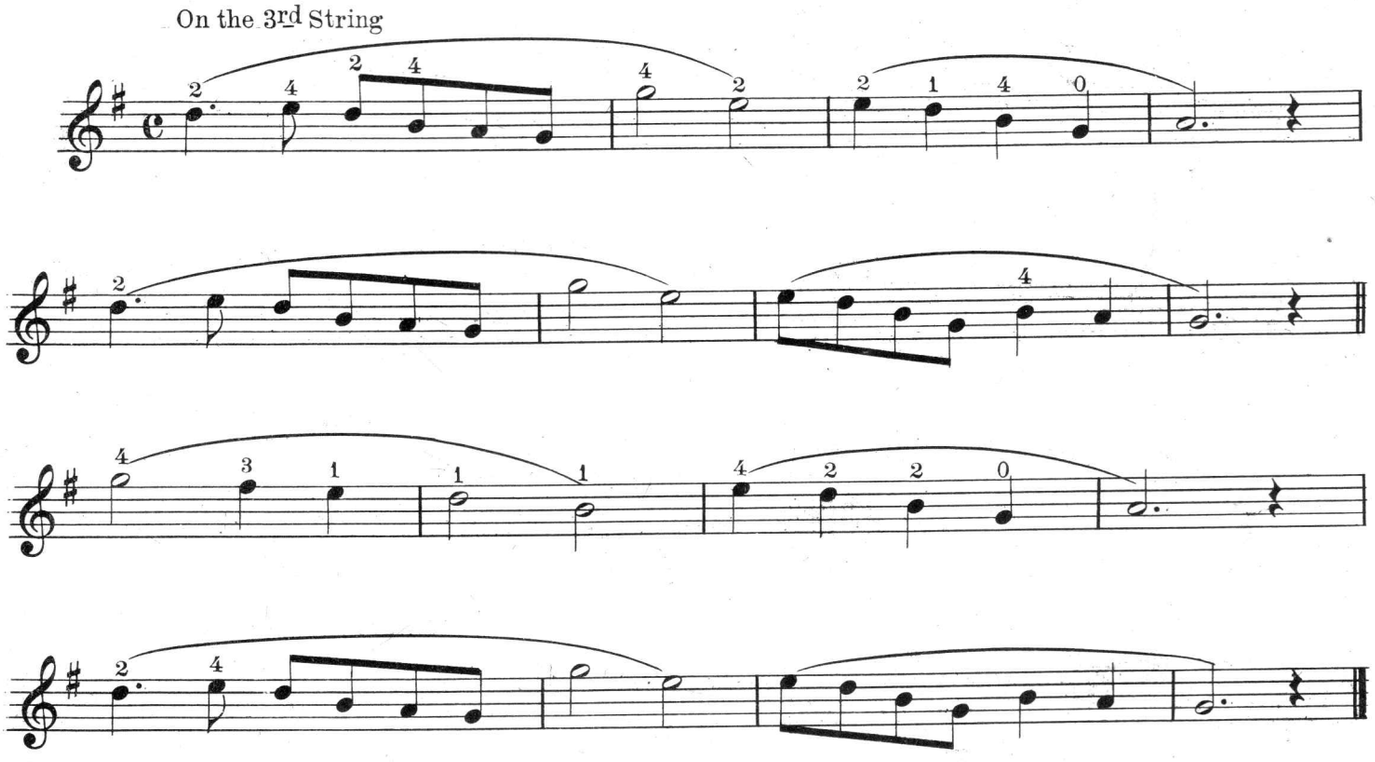
Second Tremolo

All on the 1st String

Massa's in the Cold, Cold Ground

On the 3rd String



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BANJO—LESSON No. 31

BLUE BELLS OF SCOTLAND AND VARIATIONS

This piece is in the key of G, which means that you must sharp all the F's, the rest of the notes all being the same as in the regular C scale. As it says over the first measure, you must tune the bass strings to D, one note higher than usual, this making it an octave lower than the first string. This is because this note D is used very frequently and the C is not used at all, so, of course, it is much easier to play the open string.

Since the name of the string is now D, the other letters on this string will now be found in exactly the same places as those on the first string, which is also D, only that they sound an octave lower. For instance, E will be at the second fret, F# at the fourth fret, and so on. This is often referred to as "elevated bass," but you must never change it unless directed to do so, and don't forget to tune it back to C when through with the piece.

THE THEME

The first three lines of this lesson will be called the "Theme," while the remainder is the variation. As is indicated by the E, you are to count four to every measure, beginning on the fourth count. It often happens that it is necessary to use the second finger to pick the second or even the third string, and while this is unusual, it is perfectly right to do it when necessary.

Over the first measure of the third line or brace you will find two P. B. (Second position-barre.) This means that the first finger bars the second fret, covering three strings, while the third and fourth fingers take D and F#, respectively. Beginning with the A-C#-E on third beat of the measure, it is the straight barre. It is called position-barre because it is a combination of a straight barre and a position. The end of the dotted line always indicates the end of a position or barre. Don't forget repeat dots.

The waved lines before two of the chords indicate that they are to be "rolled"; that is, played in quick succession from the lowest to the highest, instead of being struck exactly together. The variation is in the same kind of time, but the three eighth notes forming the groups are all played to one beat, thus being a little faster than if there were only two to a beat. This group of three notes is called a triplet, and since there are so many of them, it is not necessary to have the figure three with the slur over every one.

FIRST TRIPLET CARRIES THE MELODY

You will find that if you played simply the first note of every triplet you would get the very same melody that you played above, and since these notes give the melody they must be accented; that is, brought out stronger than the two remaining notes. If you fail to do this it will be very hard to tell what you are playing. You will notice that the first measure has accent marks over these notes, and the word "Simile" means that you are to continue in the same way.

It is also very essential that you follow the right fingering exactly as marked. Wherever there are two notes in quick succession on the same string you must use different fingers.

It happens three times that the second finger of the right hand must pick the third string because there is no other finger left, and it is always bad to cross fingers; that is, pick a higher string with a finger back of the one just used, or vice versa. In the last measure of both strains the thumb slides from the bass string to third and then picks this as usual. The slide means that it is not lifted after picking the bass, but really makes only one motion or impulse for both strings.

The same thing occurs in the first measure of the strain for the first finger, only it, of course, is drawn in the opposite direction. The object of this is to have the thumb left free for the following note, so as not to pick two quick notes in this direction with the thumb.

THIS IS A "SNAP"

The slur in the second measure of this strain means that the left hand picks the E instead of the right. This is called a "snap," and is done by pulling the string with the little finger, which has just been used at the fifth fret. In the next measure the figure three in the circle (3) means that this B is taken on the third string, fourth fret. Be sure to follow the right hand fingering and to accent the melody notes, and also to put your bass string back to C when you are through.

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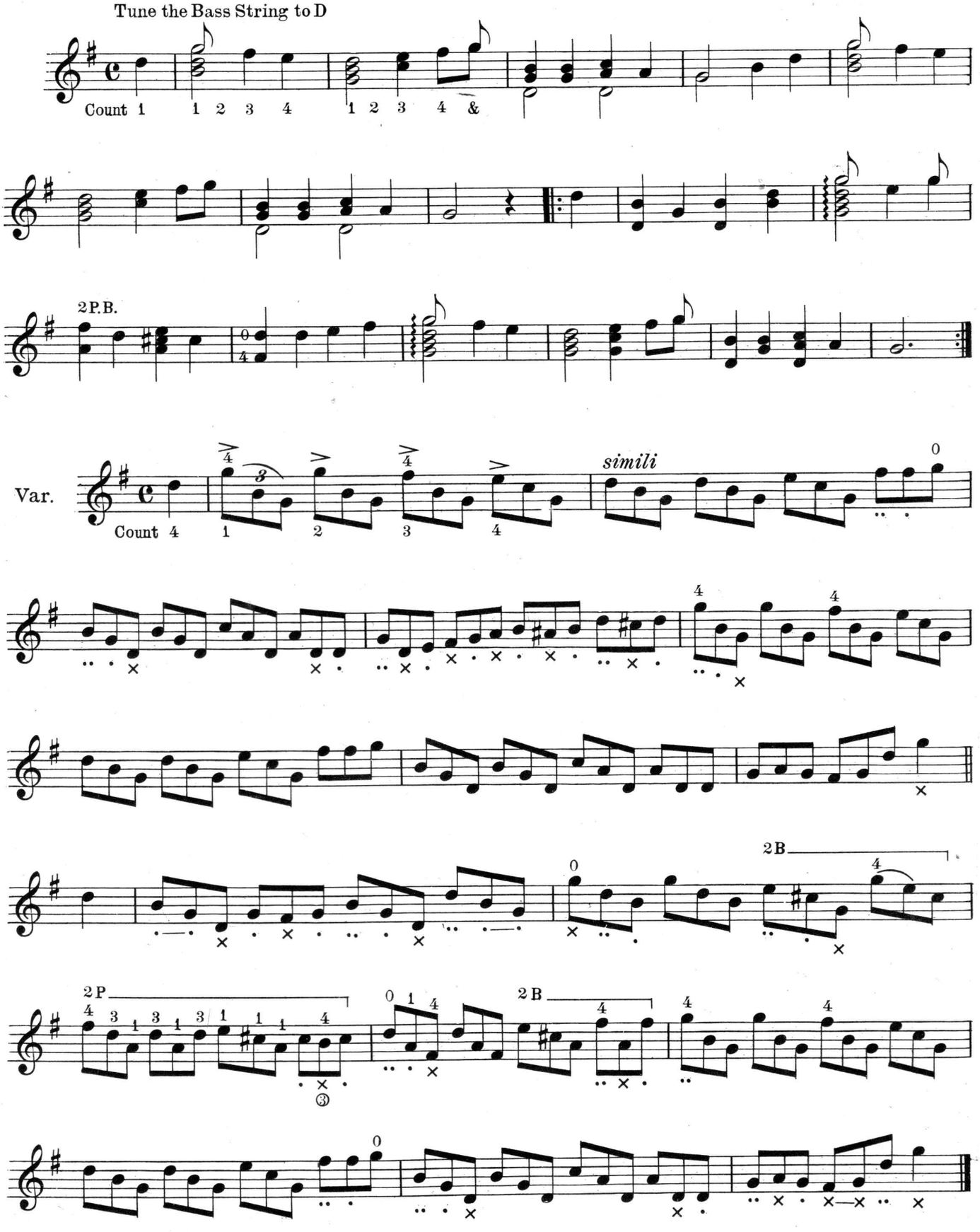
Blue Bells Of Scotland and Variations

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U. S. SCHOOL OF MUSIC

BANJO—Lesson No. 32 CHORDS AND POSITIONS

This lesson shows the principal chords in the keys most often used for the banjo. Of course there are numerous other combinations, but these are the ones you will have occasion to use most frequently.

Of course you will readily see that you will have to have a knowledge of the banjo finger-board, not only on the first string, but on all the others as well, and, as a matter of practise, it would be well for you to pick out the scale of C on every string, simply using the one string for the whole length instead of crossing to the next higher, as we usually do. This will fix the notes in your mind as well as anything you could do.

As a short cut to finding any note you may be looking for, there is a rule which will help you. For example, if you know where to find a note on the first string, the same note will be found three frets nearer the bridge on the second string. Thus, if you need to find F on the second string, you already know that it is found at the third fret on the first string, so all there is to do is to add three frets and you have your F at the sixth fret on the second string. This rule, of course, applies the whole length of the string. Then suppose you know where a note is found on the second string and wish to find the same on the third string, you must add four frets to the fret you are using on the second, so that the same F referred to above, which we discovered was at the sixth fret on the second string, will be found at the tenth fret on the third string. By adding the two processes together you will find that you have added seven frets to the first string also.

If you know where a note is on the third string, and wish to find it on the fourth, add seven frets to the first string. Thus: A, which is made at the second fret, will be found at the ninth fret on the fourth string. These rules will always apply, so you should have no difficulty now in finding the chords in this lesson. It will be better for you to find the notes yourself than to be told just where every one is, for then the position will be more firmly fixed in your mind.

THE FINGERING

You will notice that the chords are not all marked, but all the new ones are, so after you have once used a chord you must keep it in your mind for future use. In picking out a new chord for the first time it is always best to get the highest note first, since that is the one you will usually be familiar with, on account of its being on the first string. Then the next lower note can be found in the manner described above, and the third note of the chord also. It is a safe rule to follow that the highest note is always found on the first string. Of course, when you are familiar with the finger-board and can place the fingers on a chord quickly the notes should all be taken at about the same time.

The indications over the chords, like 8p, 12p, etc., refer to the fret occupied by the first finger. Of course, in the various keys you must always have in mind the notes which are affected by the signature. When you are beyond the "hunting" stage and can play the chords with more facility, you must be careful to leave the fingers in position as long as possible, making the shift to the new position very quickly and not lifting the fingers from the strings in moving the new chord. By sliding the fingers from one position to another you will get what is called the portamento effect, which is very beautiful and well worth cultivating.

D# in music is the same note as Eb; at least you play each at the same fret on your instrument. But the fact of the matter is, they are not really the same.

Music is not only an art; it is a science. That means it is based on accurate laws of nature. When you strike a note on the banjo, if you will listen closely you will notice that there seems to be more than one pitch sounding. That is really the case. There is scarcely any instrument that gives a pure, single pitch tone. One that does is the tuning fork. But the ordinary instrument gains its beautiful quality of tone through the added or overtones, as they are called. A beautiful quality of voice denotes the presence of overtones.

Understanding that these overtones are so generally present, you will not be surprised to know that the scientifically correct scale is built on them. The strange part is that this scientific scale does not match exactly with the scale on the banjo. As a matter of fact, D# is a little different pitch than Eb in the scientific scale.

It is very seldom that anyone's ear is carefully enough trained to appreciate any smaller steps in the scale than semitones, such as you have on the piano or organ. But many years ago there lived a great composer named Handel who wrote some of our finest oratorios. It is said that he did know the difference between D# and Eb, for instance, and that he built an organ for himself which had two different keys for these two notes. But if you will figure it up, you will see that he had to have about twenty keys to an octave, whereas your instrument has only thirteen frets.

This twenty-key octave is interesting to read about, but we are glad it never became popular. Johann Sebastian Bach, another great composer, hit upon the plan of "splitting the difference" among the thirteen keys, and he called it a "tempered" octave. We think it gives just as beautiful music as the clumsy "Perfect" scale; and it is a lot easier to master.

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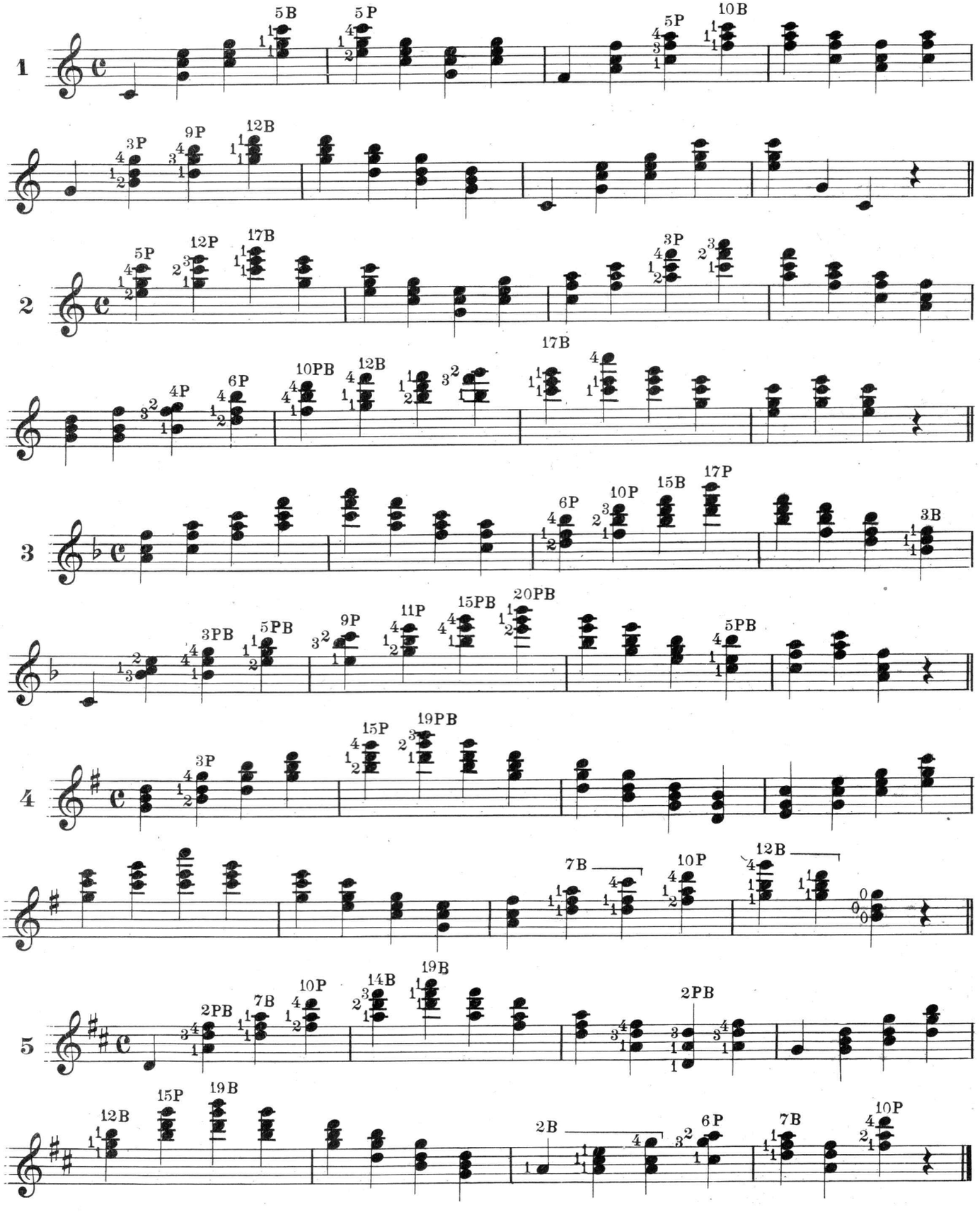
Chords and Positions

Keys of C-F-G and D

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BANJO—LESSON NO. 33

THE JOY OF LEARNING A BEAUTIFUL PIECE

It is a pleasure to practice a beautiful piece like this, so it will be unnecessary to urge you to practice this week. And you will find it an even greater pleasure to have this composition at your finger-tips to play for others. It is very impressive and will gain you many compliments.

But each time you are congratulated on "The Sentinel" remember that your ability to play it is largely because of the exercise which you have previously mastered.

Every time exercises come to you in a lesson you will realize that they are the material from which you must build the skill to play some beautiful, moving composition to come later on. That is reason enough to keep up your enthusiasm for practice.

Beethoven used to become enraged at his teachers because they did not give him enough careful, painstaking exercises. That is unlike the average pupil—but the average pupil never gains one hundredth part of the fame of Beethoven. And perhaps this is the very reason. Worth while considering, isn't it?

THE SENTINEL

This march and all those written in this style and kind of time are called two steps, from the particular style of dancing for which they are often used. By being written in the first position simply means that the left hand does not have to go higher on the finger-board than the fifth fret. This must eventually go quite fast, but at first it will be best to play it very slowly, and count six to each measure, as the time signature, 6/8, indicates. This means that six eighth notes, or the same value in some other kind of notes or rests, must fill each measure.

Of course you understand that an eighth rest (like the two in the first measure) has the same value as the eighth note, and it takes two sixteenth notes to equal an eighth, so in the first measure you will count one on the first chord, two on the eighth rest, three on the two sixteenth notes (calling it three and), four on the next eighth note, five on the eighth rest and six on the last two sixteenth notes. This measure is similar to most of the others, except that when you have a quarter note you must give it two beats, doing the same on a quarter rest.

Be sure to accent first and fourth beats of every measure, and to count very evenly. It will help to make your counts regular if you beat at the same time with your foot, since this acts as a pendulum or regulator. The very first chord is played with a roll; that is, you begin at the bottom of the chord, with the thumb, and play the notes in quick succession to the top, using thumb again for the fifth string.

THE HARP STYLE

The waved line before the chord indicates that the chord is to be played in harp style, which means that each note of the chord is sounded separately, in rapid succession, from lowest to highest, and it occurs several times throughout the piece. Be extremely careful, also, to use the right hand fingers exactly as marked. In the second measure of the fifth brace the high G's are called "filling notes," since they do not strictly belong to the melody, but are put in to fill up the long wait, while the half note is being held. They are alternated between the open fifth string and the fifth fret of the first string, as indicated by the fingering. The first chord in the sixth brace should be picked by using the first three fingers and the thumb, since it is not intended to be rolled. The third finger of the right hand does not have to be used very often, but this is one of the exceptions.

The second chord in the seventh brace requires the first finger to be barred across the second and third strings at first fret, so as to make the A natural and C, while the little finger reaches for the F#. This is a hard chord and will require considerable practise before it can be taken quickly.

The third strain, or trio, is written in the key of F, so that you must now be watching for the B's, which are flatted now; that is, played on one fret nearer the nut than before. In the case of the open second string, which was B, you will now have to get Bb on the third string at the third fret. The D. C. at end means you are to go back to beginning and play again as far as word "fine." This must be played fast enough so that the two accents in a measure will be at the right tempo to march by, one step to an accent. For this reason it will be better to count two to a measure when you can play it at the proper tempo. However, do not hurry about getting it fast, for accuracy is better than speed.

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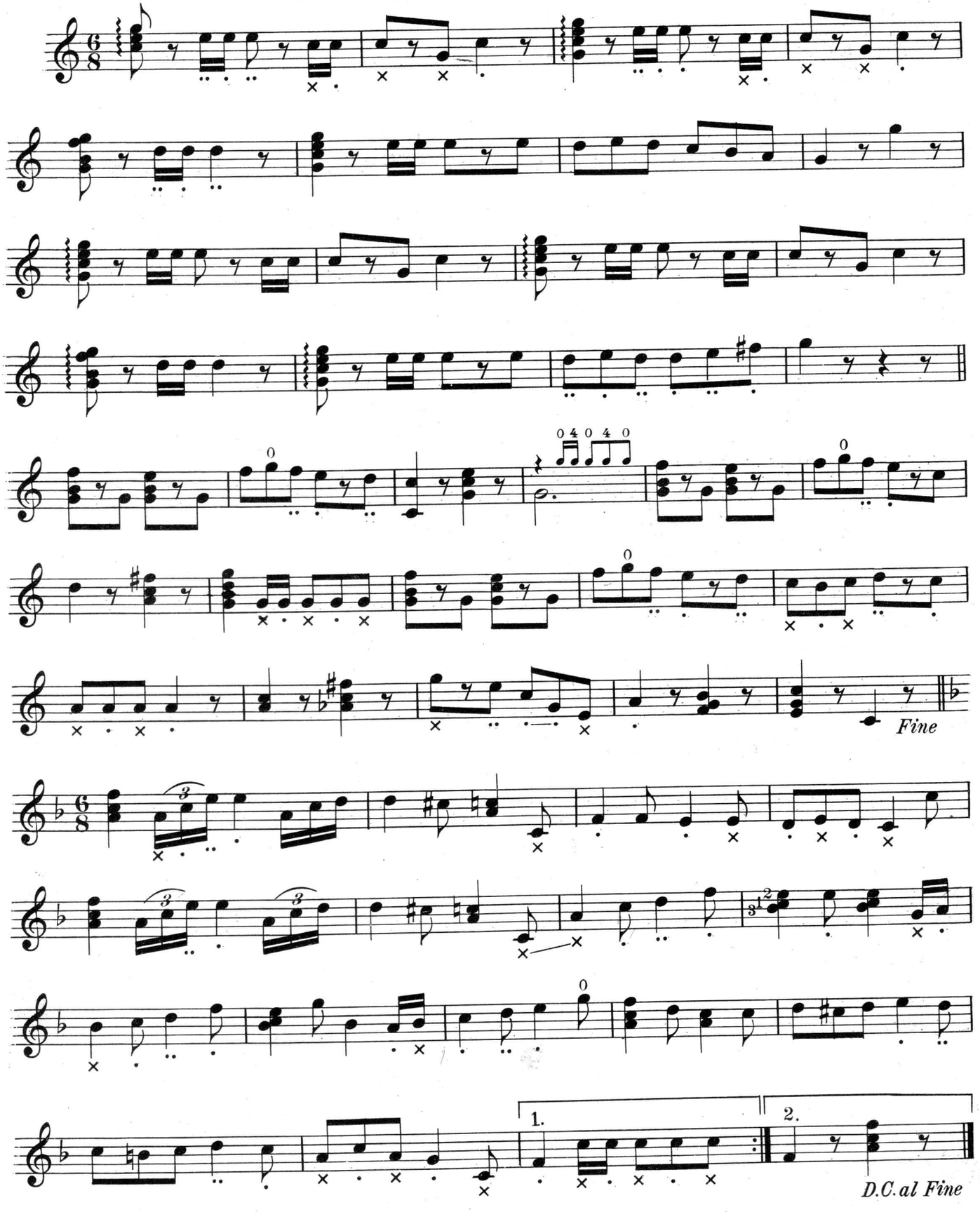
The Sentinel

Two Step

In the First Position

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BANJO—LESSON NO. 34

MUSIC AND HEALTH

Late in December, 1919, a conference was held in New York for the consideration of the greater use by the medical profession of music in the treatment of nervous and other bodily ailments.

At that time a magazine editor declared that the greatest handicap in the adoption by physicians of the music cure was their reluctance to innovate new methods into their practice. Such seems, indeed, to have been the case, for but little publicity has since been given the subject.

Yet it has been definitely demonstrated that music has marked healing powers.

IN THE HOSPITALS

It has long been the custom to use music in the hospitals to cheer and encourage recuperating patients. Very agreeable and highly effective results have been reported from the hospitals in the case of nervous disorders, also. It is reported that in one hospital the patients were played to sleep instead of being drugged with narcotics.

The practice of playing for sick and wounded soldiers near the front and at base hospitals demonstrated the value of music as an auxiliary treatment and gave further opportunity for studying its effects.

One surgeon announced that he was satisfied that if music was played while administering the anesthetic in preparation for an operation the patient suffered less discomfort and required less anesthetic. He also had certain records played on the phonograph as they came out from under the effects of the anesthetic.

This is an intensely interesting branch of the study of music which must receive more attention as time goes on. There is still much research work to be done. Data must be collected and studied. A better understanding of composers and their work is required. But in the end it is not too much to expect that a new profession may be developed—that of musical practitioner, whose duty it will be to analyze the disease in connection with which he is consulted, and to furnish the sort of music which will offset the tension and give nature a chance to get in her healing work.

MUSIC AND NERVE FORCE

Of course we know that sound is vibration and that it travels by waves either in the air or other substance. It seems quite probable, also, that nervous energy is transmitted throughout the body through vibratory action. The nerves themselves compose the most finely and delicately constructed wiring system known carrying the message of the brain to every part of the body.

When one is depressed the nervous system is in an abnormally slow rate of vibration. Bright, lively music, such, for instance, as that of the Hungarian variety, will stimulate and raise the vibrations until the delicate wiring of the body is in tune.

On the other hand, when one is all worked up and the nerves are strained through fear, or worry, or pain, quiet, soothing harmony tones down the feverish tension. Calm is restored. The heart, in sympathy, beats more normally, and the whole body responds to the longed-for and needed rest.

SPANISH FANDANGO

Probably this piece has been played, or at least attempted, by more banjoists than almost any piece which could be named, and nearly every one has his own version of it. It can hardly lay claim to any great beauty or originality as a tune, yet it is rather pleasing at the same time when played with the proper accent and swing.

As you will notice, the bass string is tuned up to D, and this note plays a very important part all through. The first strain (eight measures) is mostly on open strings, except for the three which are fingered in the first two measures. It must be played rather quickly and with the first and fourth beats (the beginning of groups) very strongly accented. This applies all through the piece.

The first measure of the second strain is taken by barring the fifth fret with the first finger. Four strings must be covered so that the low E is made on the fourth string at the fifth fret. The same thing is done later at the seventh and fourth frets, four strings always being covered. The fingering is exactly the same in all the variations, and also the rate of speed.

The second variation is peculiar in that the open fifth string is used continually, six times in every measure, except those near the end. In the last half of this variation it is not necessary to cover more than three strings with the first finger, since the fourth is never used. The last variation will require considerable practice on the right hand part, although the left hand is exactly like the others. Be sure to finger every measure just like the first one, which is marked out.

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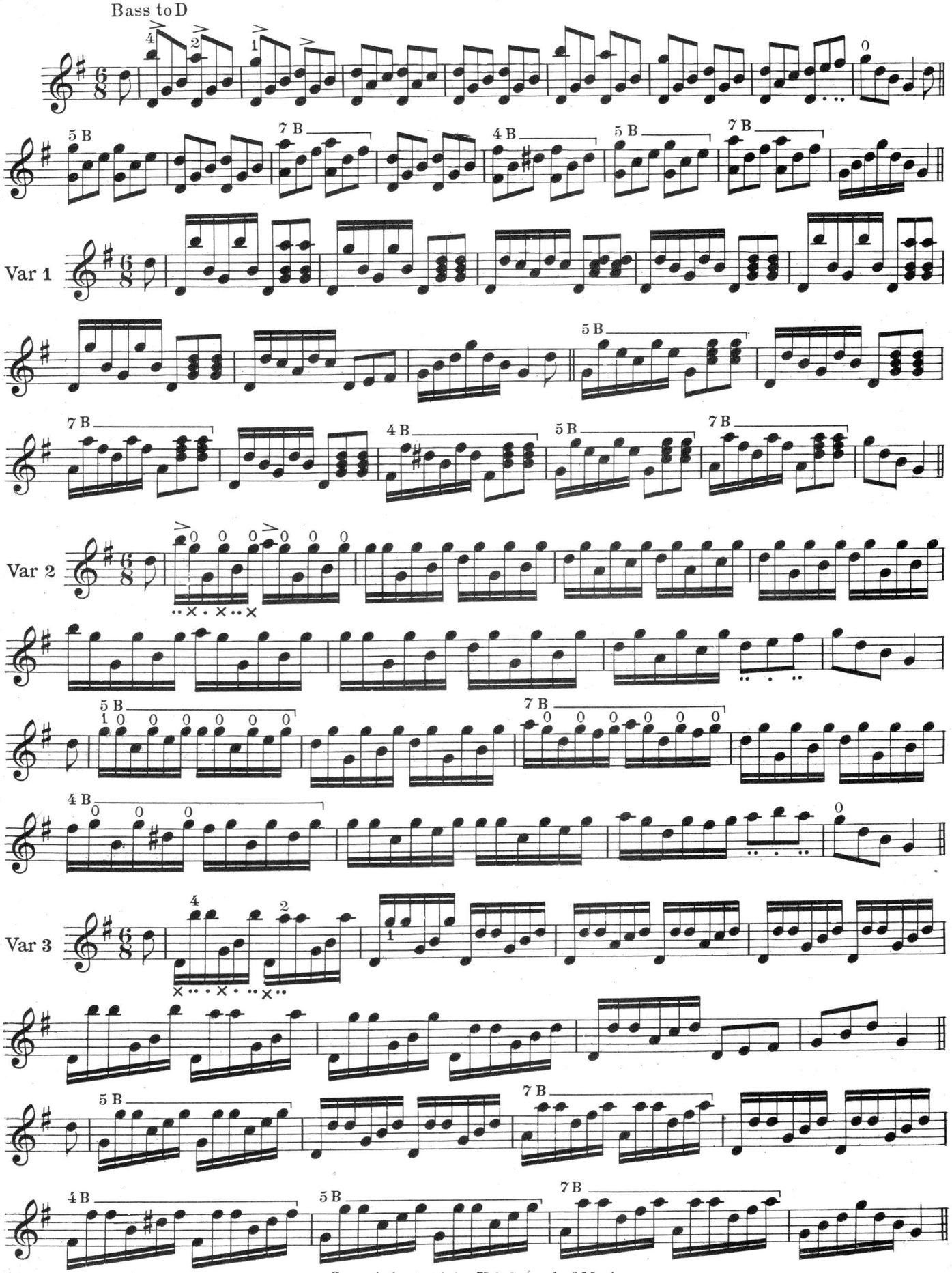
Spanish Fandango

Bass to D

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BANJO—LESSON NO. 35

IRISH WASHERWOMAN

These jig tunes in six-eight time are absolutely irresistible. They are often used as marches, two steps being taken to the measure. But when properly played with a strong accent on the first and fourth beat of each measure, any one who hears them must either march or dance.

When you have learned "Irish Washerwoman" well, try it at a good-sized gathering, and if you do it well you will certainly awaken some keen enthusiasm.

The jig is an Irish dance. Strive to put into your playing of it all of the imaginative, pathetic, human appeal which marks the Irish nature and its music.

This lesson is really a study in technique, although the first number is a well-known and popular selection which one need never be ashamed to play on the banjo.

Of course, you will remember that this key requires that every F be sharped. The next thing to watch is the right hand fingering, for unless you follow this exactly as marked you will never be able to play this in the proper tempo.

Another important thing to remember is the accent, which must be brought out strongly on the first and fourth of the eighth notes in every measure.

The Presto at the beginning means very fast. About half of the second strain is played in the seventh position.

In the third and fourth measures from the end of this strain the G's are taken on the first string with the little finger, as this makes the picking more uniform than it could be any other way.

The study will present no difficulties, except that it will require a good deal of practice. Be sure to follow the fingering for both hands very closely.

WHERE TO USE SHARPS AND WHERE TO USE FLATS

It is the usual custom to employ sharps in an ascending melody and flats or naturals when descending, although this custom is not always followed.

The first measure of the second strain requires a very quick change of position in the left hand, and the first finger should remain on the string during this change, since it helped to make the passage smoother.

This study should also be played very rapidly.

In the fourth measure of the second strain there is an example of the first finger slide, or glide, which means that this finger is employed for two different strings, not being lifted between the two notes.

You do not want to be contented with learning only the pieces given in the lessons. The idea in learning to play the banjo is to be able to play any of the music that comes to hand. With a little practice you will be able to play from ordinary piano music, and you can then have the advantage of having a piano accompaniment at the same time. This is of great benefit, for it is always more interesting for two to practice than for one to get through the lessons alone, and in addition to this it gives you the opportunity tocheck yourself on both pitch and time.

Whenever you do play other pieces, make it a point to apply all of the principles that you have learned in the lessons. Naturally you must not take your regular practice time from lessons for playing outside pieces, but there will always be a half hour or so when you can learn other pieces and thus increase your repertoire; that is, your store of pieces properly prepared for public playing.

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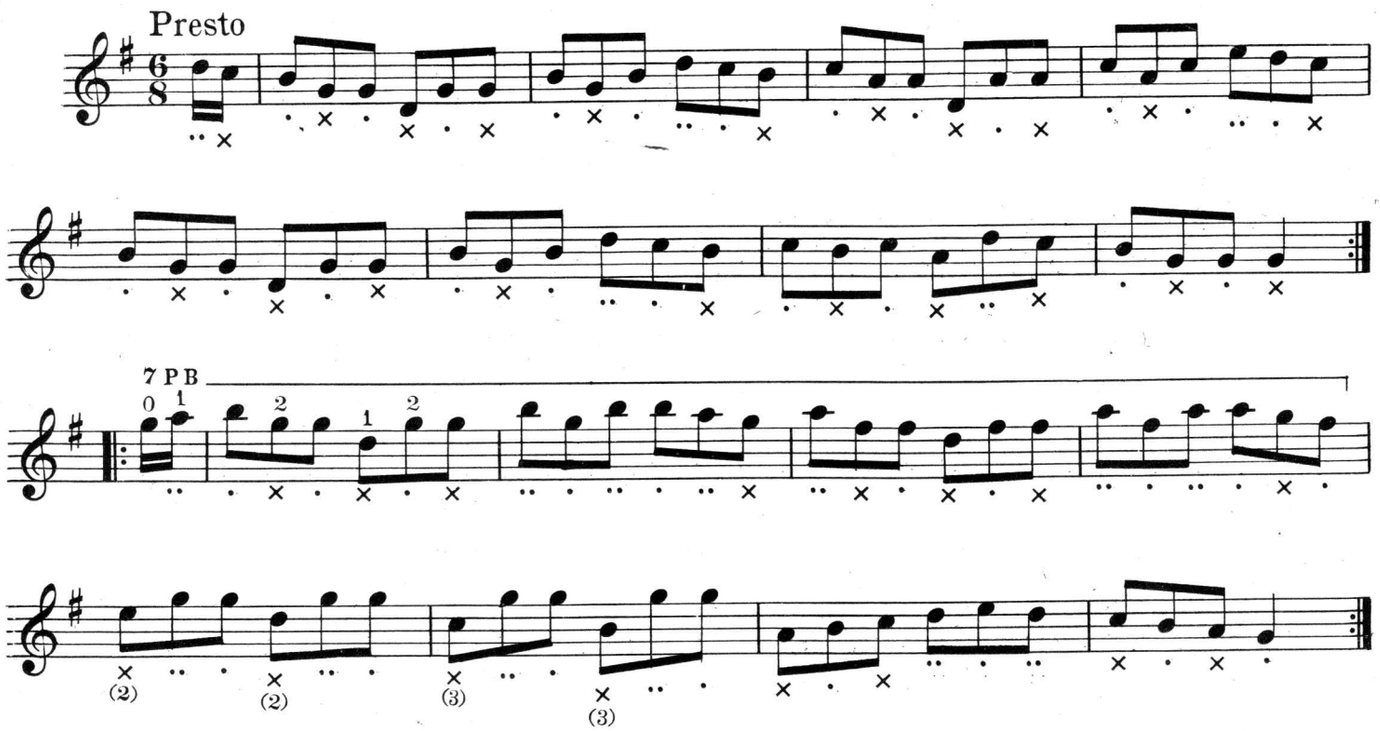
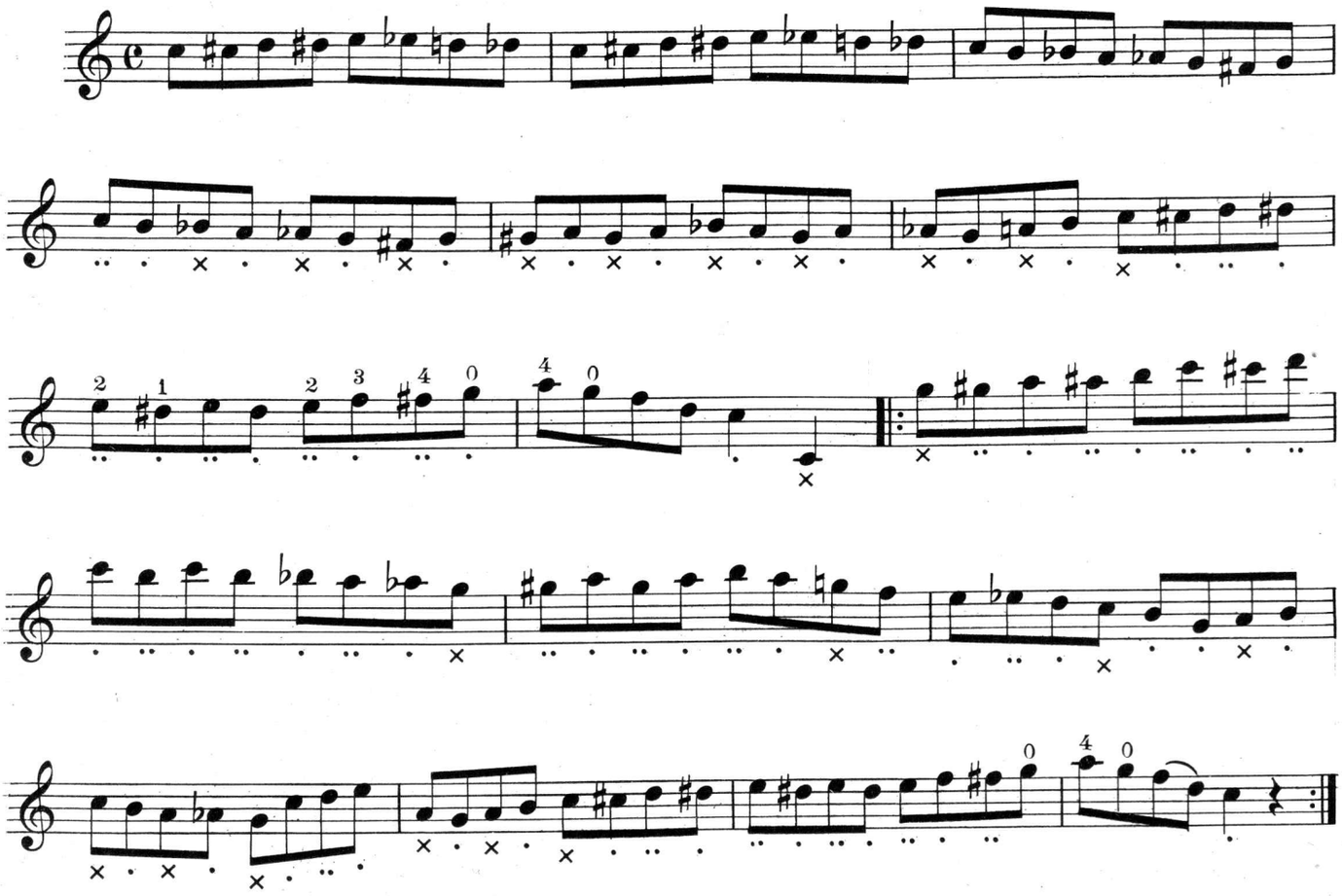
Irish Washerwoman

Study

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BANJO—LESSON NO. 36

THE ROMANCE OF LIFE

In every age there is a great deal of romance in life. That is what makes life interesting. And surely music is the language of romance. What are so dear to us as the old songs, the familiar melodies? And why shouldn't they be? They throb with life, and love, and sorrow, and failure, and happy success.

It is fascinating when you stop to think that these songs reflect the experience and thoughts of their composers. They must have been big-hearted, understanding people or we wouldn't love their songs so well or remember them so long.

Doubtless our best treasured songs are those written by Stephen Collins Foster. You will want to know something about him, for he wrote and composed many of the songs which you first learned in childhood—"Old Black Joe," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," "Old Folks at Home," and many others.

Foster was of Southern descent, which perhaps explains at one and the same time the moving poetry of this thought and his choice of the Southland for his subject.

He was born in Lawrenceville, in the Alleghany Hills of Pennsylvania. That was in 1826. *So, you see, he grew up in an age when a body had time to think and dream along with the work which life demanded. His early years were filled with listening for hours at a time to the songs of the negroes. He must have understood them, for he expressed their simple earnestness in his own pieces. Like many another musician, his life was not a happy one—an unfortunate marriage—dissipation in an effort to forget, and accidental death before he was forty.*

In this lesson you are to learn his best known song—"Old Folks at Home." As you study it, and practice to bring out all of its meaning, remember the line "All de world am sad and dreary," and strive to carry the message of Foster to whoever hears you play it.

THIRD TREMOLO

"Old Black Joe" must be played entirely on the fourth string, and, of course, all tremolo. You will notice that the phrases in this piece are not as long as they were in some of the previous lessons.

The general idea of phrasing or punctuating, as applied to music, is the same as in poetry, and in playing a group of notes it is well to think of some words in connection with them.

This is easy in a piece like "Old Black Joe," since the regular words can be used. This must be played slowly and with a very even tremolo. The effect of this, played as it is on the bass string, should be like a 'cello, and it will be if you are careful to play the tremolo very smoothly, moving the finger as rapidly as possible. The left hand fingering is also very important and must be followed.

The exercise at the bottom is played in the natural way; that is, using the same strings that would be used in ordinary picking.

You will find it rather hard to shift the first finger from one string to another without breaking the tremolo, but this must be done.

There is no change in the motion of the finger, but the hand is moved toward the new string very quickly, so that the effect is the same as if a rapidly revolving wheel were passed from one string to another, in which case there would be no break in the sound.

The next lesson will introduce the thumb, since the first finger is now under pretty good control.

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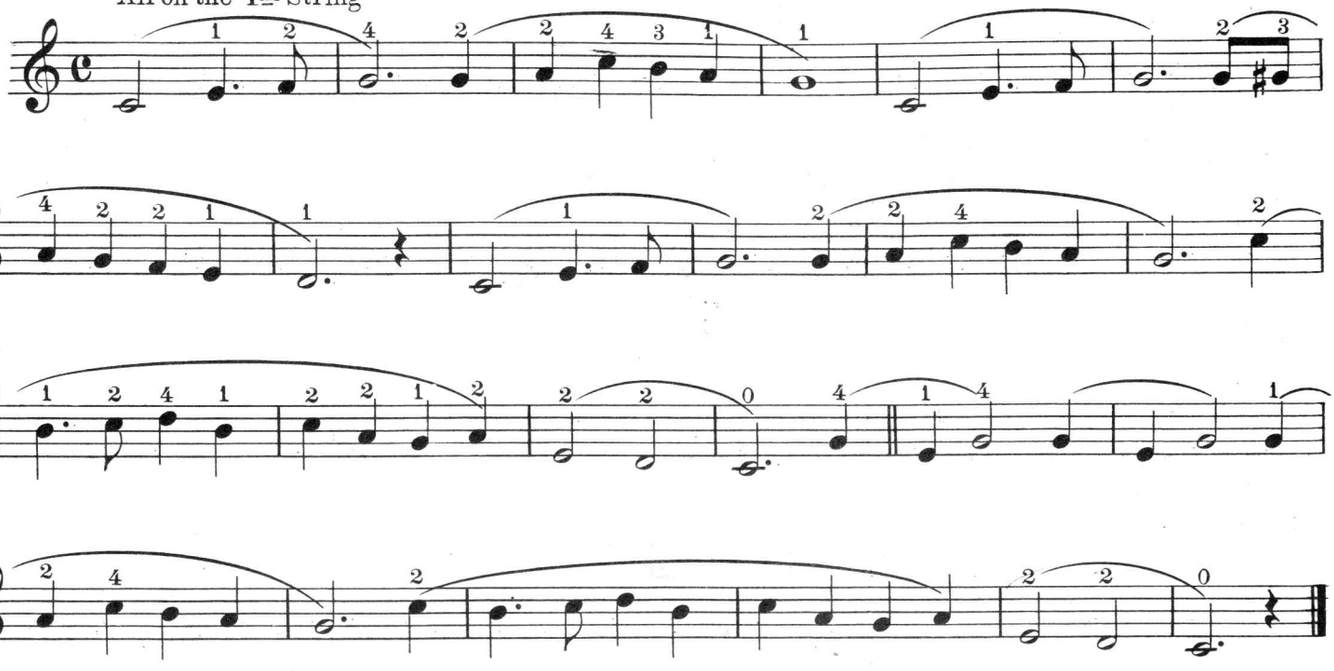
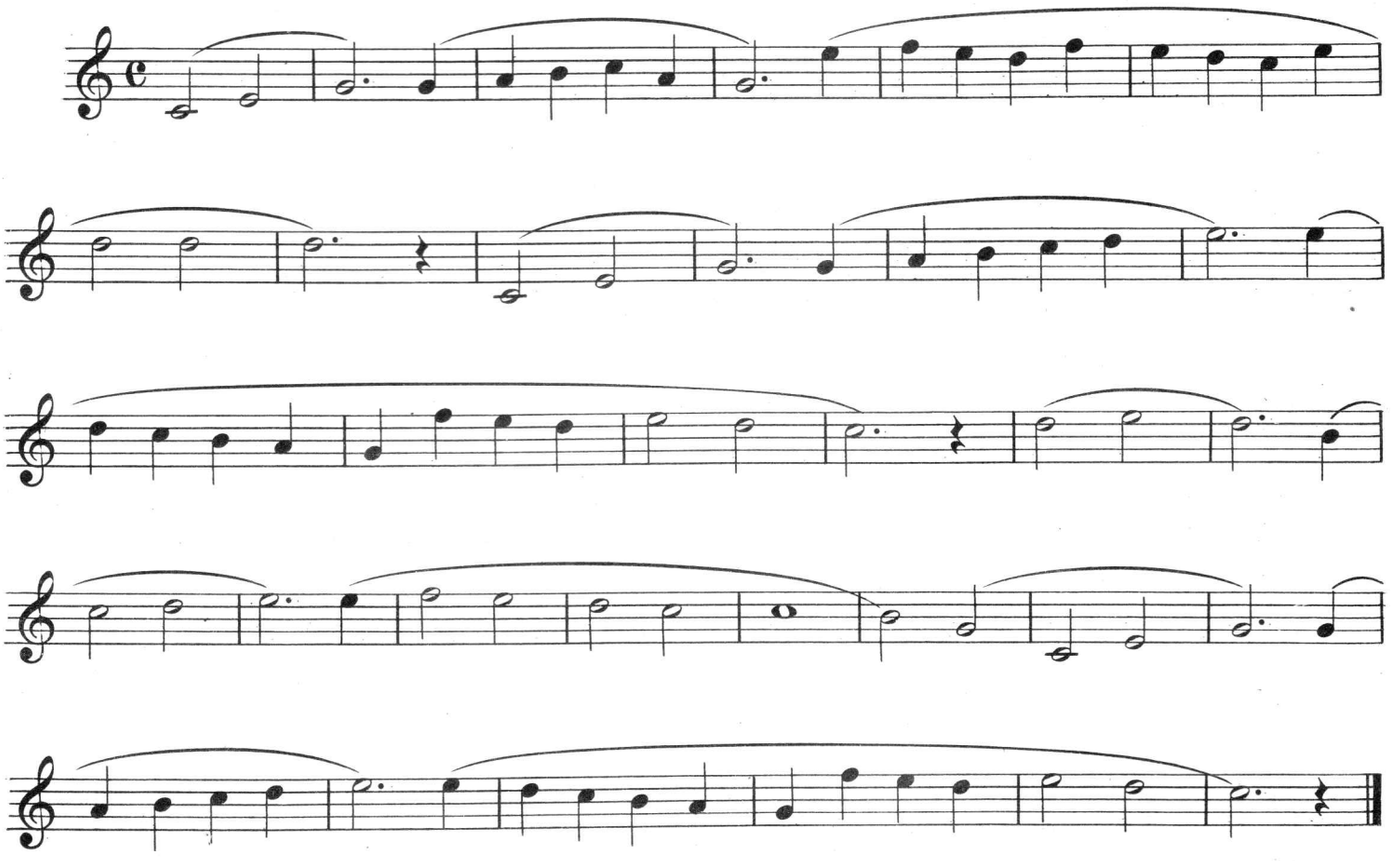
Third Tremolo

Old Black Joe

All on the 4th String

Exercise on all the Strings

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SEVENTH EXAMINATION SHEET FOR THE BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons 37 to 48

After you have studied lessons 37 to 48 thirty minutes a day, for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers next to the questions on this sheet briefly and plainly and send them in to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

QUESTIONS

1. DEFINE "MODERATO".

2. WHAT IS THE EXPRESSION WORD MEANING "Smooth and Connected"?

3. HOW IS THE "VIBRATO" MADE?

4. DEFINE THE CHROMATIC SCALE.

5. DEFINE THE MAJOR DIATONIC SCALE.

6. WHAT IS THE MELODIC MINOR SCALE?

7. WHAT IS THE MEANING OF A DASH BETWEEN THE FINGER-INDICATING DOTS?

8. WHY IS RHYTHM THE EASIEST THING FOR THE AVERAGE PERSON TO FOLLOW?

9. WHO WAS IT SAID "Wouldst thou know if a people be well governed, if its laws are good or bad? Examine the music it practices"?

10. HOW IS THE FOUR STRING TREMOLO PLAYED?

NOTE:—We are interested in your continued progress toward mastering your instrument. Keep us informed. When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

BANJO—LESSON NO. 37

PLAY JUST RIGHT

Accuracy in reading and playing a selection are of prime importance. A single incorrect note may destroy the whole effect for which the composer strived.

It is said that Mozart nearly broke up the performance at a theater in Marseilles one time on account of one false note. He had gone there, incognito, to hear one of his own operas performed.

All went well until, evidently due to the error of some copyist, the orchestra played D where Mozart had written D#. This slight difference changed a very superior harmonic effect into something quite ordinary. Mozart, taken by surprise, entirely forgot himself.

No sooner was the D sounded than he jumped from his seat and cried out, "Play D#, will you? Play D#, you wretches!"

Of course this produced no end of sensation. The orchestra stopped dead. The audience hissed and yelled, "Put him out!" And they very nearly did put him out, too; but he convinced them in time that he was Mozart.

Then, nothing would do but that he should conduct the orchestra. The opera was begun again, and this time it was correctly played, so that the effect he had intended was produced.

After the performance the audience extended to him a perfect ovation, and they were not content until they had conducted him to his hotel.

There is often a tendency among players to slight the two inside parts—the tenor and the alto. This must not be done, for these parts are just as important in bringing out the well-balanced perfection of a piece as the melody and the bass.

LA MANDOLINATA

This is a very popular selection and well worth the little careful study it will require to perfect it. While it is the same kind o f time or rhythm as an ordinary march or two-step, yet it must not be played nearly as fast as a march. The "Moderato" at the beginning means that it must be played at a moderate tempo, which is usually understood to be rather slow.

This selection has at least one thing in common with a march—that is the decided accent or stress which must be given to the first and fourth beats in every measure.

In the first measure after the Introduction (double bar), the first two notes are taken in the first position and then the little finger is moved down the finger-board very quickly so as to take the third note, A, without any perceptible break, after which the fourth note, G, is played on the open string (fifth). This is indicated by the extra stem or flag attached to the note. You will sometimes find a sixteenth note stem attached to this note, and still more frequently (and more properly) an "o," all of which means that the note is to be played on the open fifth string. By using this string in this particular piece the left hand has time to return to the first position to be in readiness for the next note.

It would be possible, and ordinarily better, to play the measure just referred to entirely at the fifth barre, since the notes can all be gotten there, and without moving the hand, but in this particular case the right hand fingering would be awkward, so it is better to shift the left hand.

FOLLOW THE FINGERING CAREFULLY

It is very essential in this piece, as in all these lessons, that the right hand fingering be explicitly followed. If the fingering marked under the notes had not been the easiest and most practical way of doing it, you can be assured it would not have been put down that way.

The last chord in the sixth brace, with the HOLD over it, is taken at the eighth position, which, of course, means that the first finger is at the eighth fret, taking the middle note of the chord G, while the litfle finger takes the C, first string, tenth fret, and the second finger takes E, third string, ninth fret.

The last four lines or braces are in the key of F, which means that you must now watch for all the B's, playing them one fret BACK (nearer the nut) than before; that is, Bb. In the case of the B, which is usually taken on the second open string, you will now find it on the third string, third fret. It is also just as important that you pay strict attention to the left hand fingering as to the right. The letters "D. C." at the end indicate that you are to go to the beginning and play through again as far as the word FINE, which means "the end."

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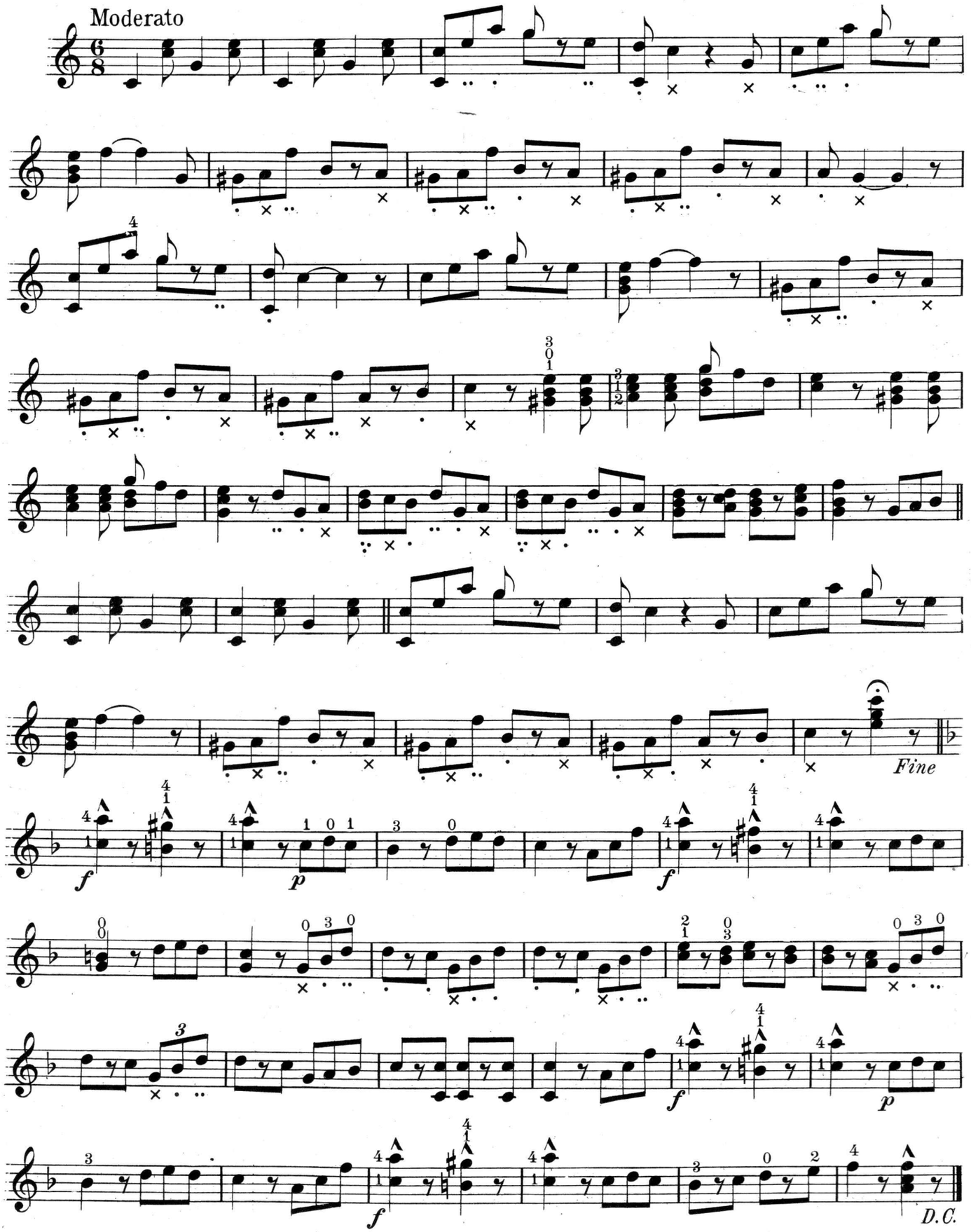
La Mandolinata

(Mexican Serenade)

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BANJO—LESSON NO. 38

SAILOR'S HORNPIPE

These two "old-timers" are not only very pretty and well suited to the banjo, but contain some things that are new and important in fingering.

Both of them should be counted with four beats to a measure and with a strong accent on the first and fourth beats. This is the only thing that will give them the proper "swing."

Both right and left hand fingering are very important and must be followed strictly. Don't forget that a figure in a circle under a note tells what string to get that particular note on.

OPERA REEL

In the second measure of the second strain of "Opera Reel" either of the fingerings may be used, and while that over the notes is more common, the other is really better, since it divides the notes between two strings a little better.

Either of the fingerings marked under the first measure of the third strain may be used, and, in fact, both should be practiced. Be careful to get the left hand exactly as marked in these last two strains.

In the last measure of the piece the F# is taken on the third string and is picked by sliding or drawing the first finger back from the second string, thus playing the notes A and F with one stroke or motion of the finger.

This movement also occurs in the previous strain and is a very important one. Some of the fingering marked here may seem awkward, but it is the very easiest if you want to develop speed, which is, of course, necessary in these pieces.

WHAT MAKES MUSIC "TAKE"?

Look back at what is explained in Lesson 16 about the principles behind the music which proves itself popular. Classical music is only for those who understand and appreciate it. A little of it may help to educate the taste of those who already show an interest in music, but to force it on the beginner all of the time will discourage him because he cannot understand it.

The following story of Verdi may be true, and then again it may not, but it exemplifies an unquestionable fact.

It is related that while he was finishing up the opera "Il Trovatore" a friend who was a very able musical critic called on him. Verdi played for him the "Anvil Chorus." "What do you think of that?" asked the composer.

"Trash," answered the critic.

Verdi chuckled to himself. "Well, how about this, and this?" playing other numbers of the score.

"Rubbish," was the all too honest reply.

Verdi, however, was by no means discouraged by this criticism. On the other hand, he showed his delight to these answers to such a degree that the friend demanded an explanation.

"My dear friend," said Verdi, "I have been composing a popular opera. In it I resolved to please everybody, save the critics and classicists like you. What you say assures me of success. In three months 'Il Trovatore' will be sung and whistled and barrel-organed all over Italy."

Not only did such prove to be the case, but this opera is popular the world over to this day.

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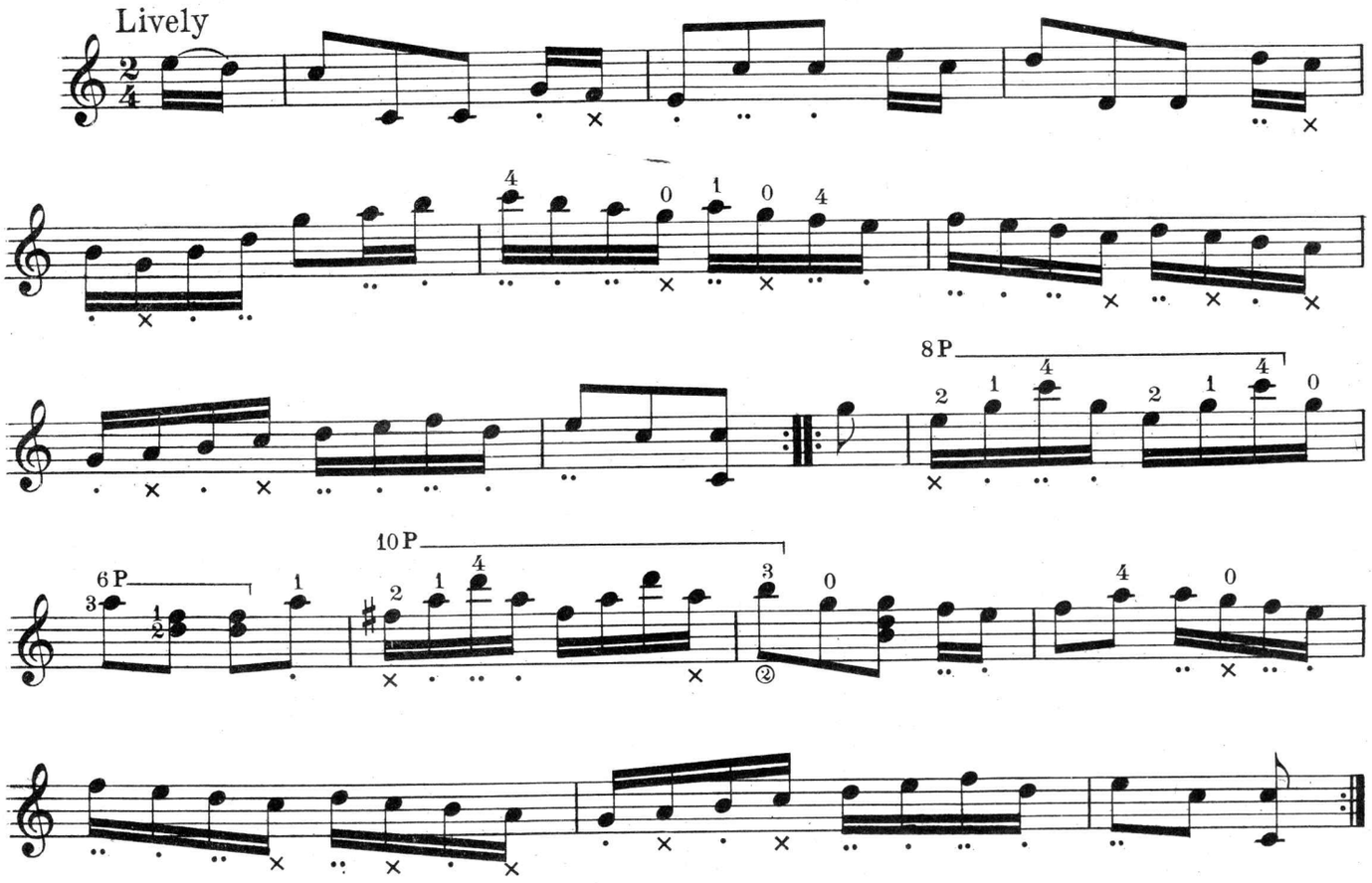
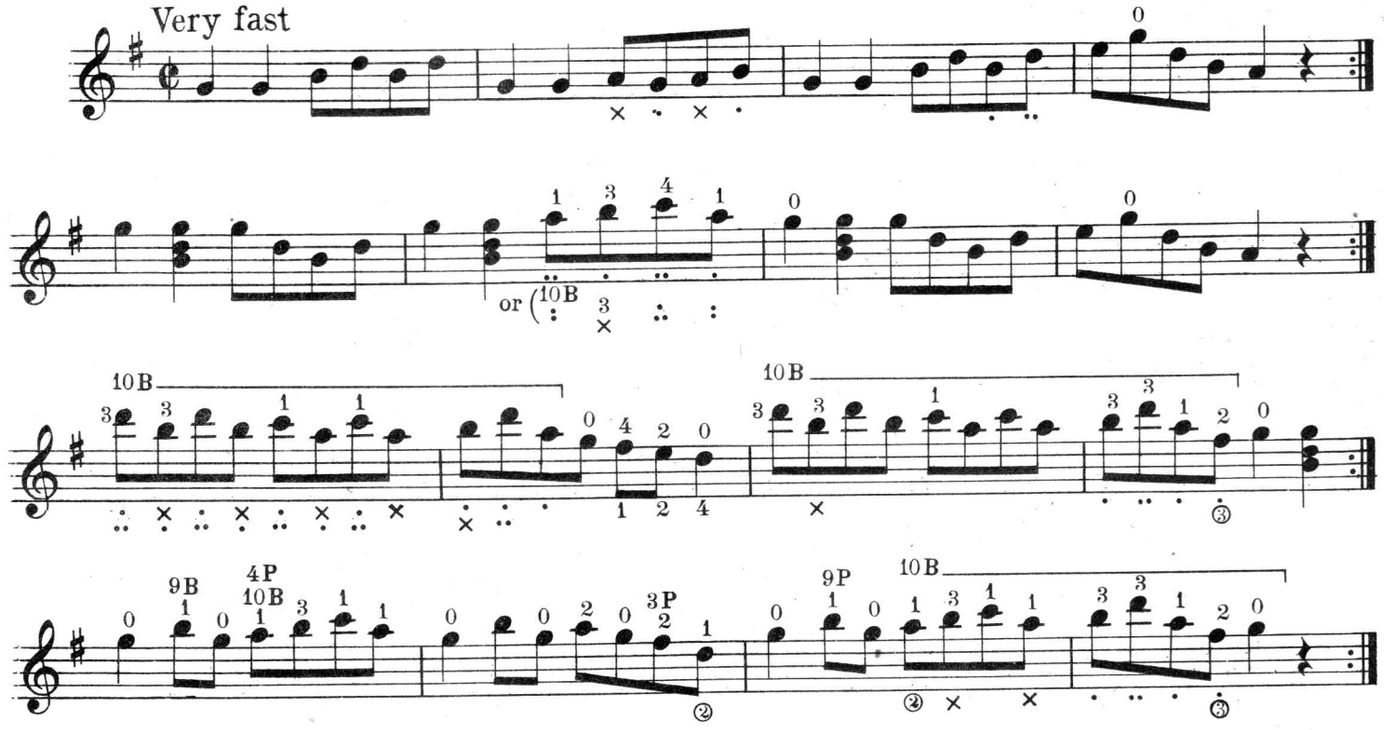
Sailors Hornpipe

Opera Reel

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BANJO—LESSON NO. 39

How much depends on the little things of mere chance. How great are the results, ofttimes, of a simple word of praise. How tremendously one's responsibility grows as his knowledge and ability increases.

It was in 1787, on a summer's day. Mozart was busy—very busy—with "Don Giovanni," which was to be given its première at Prague in October. A friend requested that he listen to a young pianist who had come to Vienna in hopes of gaining a foothold there, for Vienna was the German metropolis of music then.

With his customary good nature, Mozart went to the friend's house at the appointed time to hear the new musical genius.

An ugly, awkward, ill-dressed boy of seventeen seated himself at the piano and played at Mozart's request. For a time the master listened politely for the evidence of remarkable ability which he naturally expected, but in vain. His mind filled with other things. His attention wandered. Perhaps he was a little put out with his friend that his precious time should be wasted

At length the boy stopped and Mozart rose to go. One can well imagine the polite words of commendation and advice that he gave the youth. But the young man could not be put off in any such manner. He realized thoroughly that he had failed to make an impression. He had fallen down badly. But he was not defeated. He had come to Vienna to make good, and that was what he intended to do.

He begged Mozart to give him a theme on which he might improvise.

Even in all his haste and disappointment Mozart consented to this.

The boy again took his place at the instrument, and this time, with grim determination, put aside his shyness and soon his nervousness disappeared also. This was a different matter, indeed, from his first performance. He played like one inspired, sending his message to the very soul of the master.

When he had finished, Mozart turned to his friend; "I was disappointed at first, but I am convinced now. I am completely won over. Pay attention to this young man. He will make a noise in the world some day or other."

The prophesy came true, though Mozart did not live to realize it to any great degree, for this was his first and last meeting with Ludwig van Beethoven.

How much of Beethoven's greatness depended on the kindness and consideration of Mozart we will never know. But these words of praise must have helped. Many a one just on the verge of success has been saved from slipping back into obilivion by a kind word of faith at such a critical time.

EASY POSITIONS AND CHORDS

This lesson introduces some of the easier and most common chords and positions in the keys of C, F, and G.

Be careful to use exactly the fingers indicated for each note and to leave them on the notes as long as possible.

The first measure of Ex. No. 1 is played at the fifth bar; that is, with the first finger covering the first three strings at the fifth fret. The C in the chord is made on the third string, while the E and G come on the second and first, respectively. In the third chord the fourth finger makes A, while the third makes F on the second string, and in the last chord the third finger covers both the first and second strings at the sixth fret, making A flat and F.

The letter "B" after a figure means a bar (or barre) at that particular fret, which is simply covering as many strings as needed, while the letter "P" means position, and indicates that the first finger stops the fret indicated by figure, but on one string only, the one required by the note. Thus, in the third measure the finger takes B on the third string, fourth fret, while the other notes are taken on the other two strings.

You will occasionally find the letters "P B" after the figures, which stand for position bar, a combination of both. Aside from the value of this lesson in making you familiar with the notes on various strings and in various combinations, it is an excellent study in legato playing.

Legato means smooth and connected, and these chords must follow each other just as smoothly as possible. This is done by sliding the fingers along the strings from one position or fret to the next one instead of lifting them between the chords.

You should make it a rule when playing chords never to lift the fingers of the left hand from the strings unless absolutely obliged to. This applies when going either up or down the fingerboard. The words moderato and andante are terms indicating in a general way the style or movement of the piece. The first means neither fast nor slow while the latter is usually somewhat slow, but still with considerable movement. Be careful about B flats in the second exercise.

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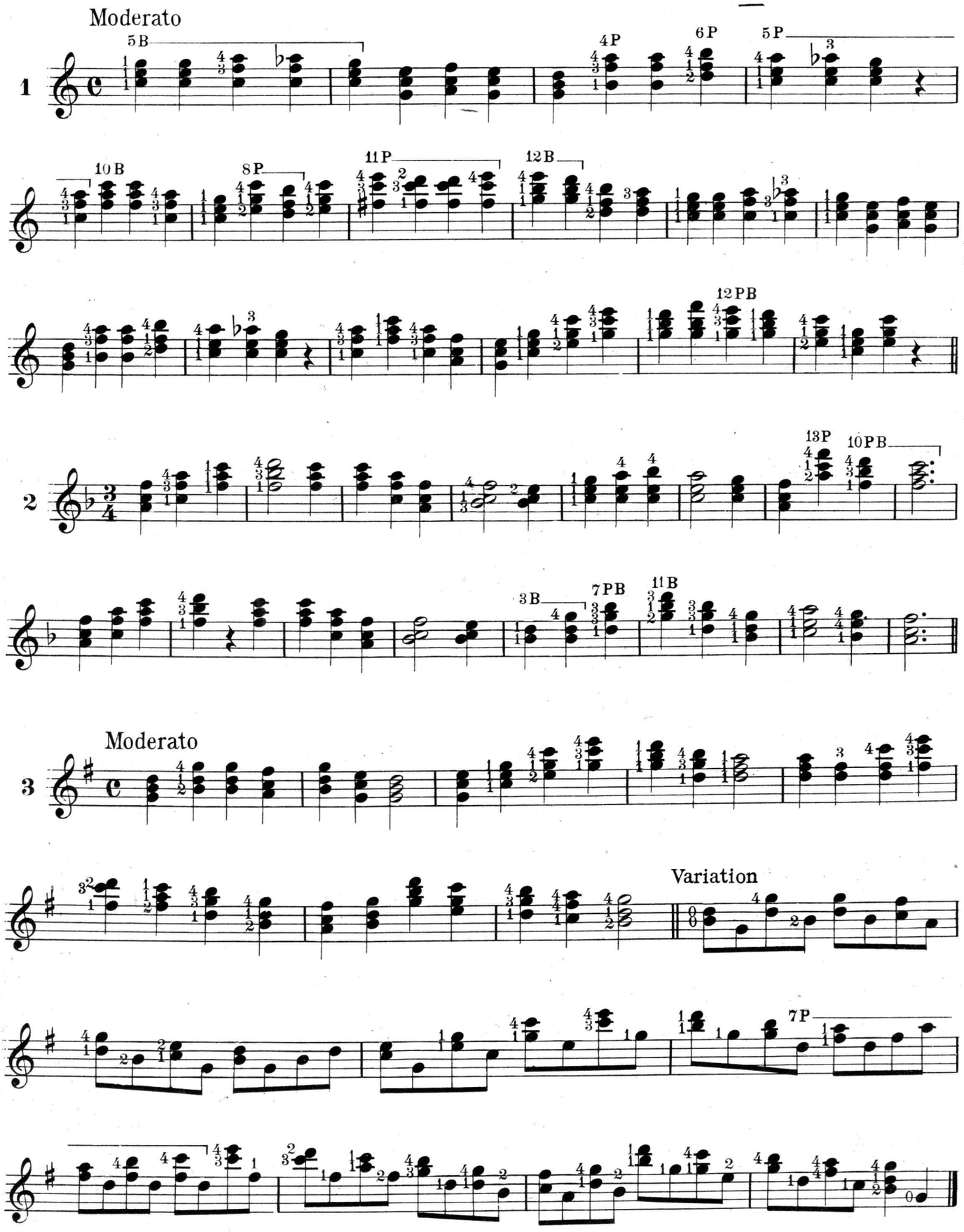
Easy Positions and Chords

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BANJO—LESSON NO. 40

THE VIBRATO

This is the name given to the effect which you have no doubt often heard from violinists and cellists, and is made by rolling the left hand finger slightly in a direction parallel to the string.

It is absolutely necessary to have a firm grip on the string, with the finger close to the fret, and then the attempt is made to slide the finger up and down the string, without, however, allowing it to slip from its firm position in the least. In order to get this motion it is necessary to release the thumb, holding it almost free from the neck.

While this may seem like a foolish operation, it really has the effect of tightening and loosening the string slightly, which of course makes just a slight wavering of the pitch. Singers sometimes call this a tremolo, but vibrato is a better name. When it is properly done, it actually prolongs the life of the tone and makes it much more interesting to listen to than just a dull "thud."

BEST ON THIRD AND FOURTH STRINGS

It will be best to practice this effect on single notes before attempting one of these pieces, so that the whole attention can be given to the left hand. It is hardly necessary to say that it can only be used in slow passages, or where the note is of sufficient length to allow of it. It is also much more effective on the third and fourth strings than on the other two, since they have better vibrating qualities.

You will notice that the first two pieces are played entirely on the fourth string, and it is very important that you follow the left hand fingering. The vibrato can be used on nearly every note, except of course the open strings. They are both taken quite slowly. The waltz is an example of using it on the first string, and while it is not so effective as on the other strings, yet it will be a great improvement over just a pure "pick."

It cannot be used in every case, on account of some of the other fingers stopping lower notes, but most of the half notes and some of the quarters will allow it. Be very careful to make the accompanying chords very soft, as they must not cover up the melody. This, you will notice requires the bass to be elevated.

CUBIST MUSIC

Of late years there had been considerable publicity given Futurist or Cubist Art—a system of expression through more or less geometrical forms in various colors. Most of us can't see any art in it at all. But it may be our fault—not that of the artist's.

Schumann was in some such class as this as regards Music. He was a Futurist. His Music is perhaps the hardest of any to understand, but once you grasp its meaning, you will feel thoroughly repaid for the study. He was, in all his work, a descriptive poet. In youth, it is said that he continually delighted his companions through the way he would sit down at the piano and express their moods and peculiarities in Music.

Schumann owes much to his wife, who was a brilliant pianist. His own chances of becoming a piano virtuoso were ruined by the use of a machine which he invented in the hope that it would strengthen his fingers. Instead, it made his right hand lame for life.

His married life was happy. His wife was a continual inspiration. His finest compositions were created under the influence of their deep burning love. But the musicians of Schumann's time were not ready for his style of music. As a class, they could not understand it, nor play it to any advantage. How fortunate it is, then, that his wife did understand him and his message and that she was able to interpret it in her concert tours. Otherwise, it is not at all impossible that his remarkable efforts would have been lost to us for all time.

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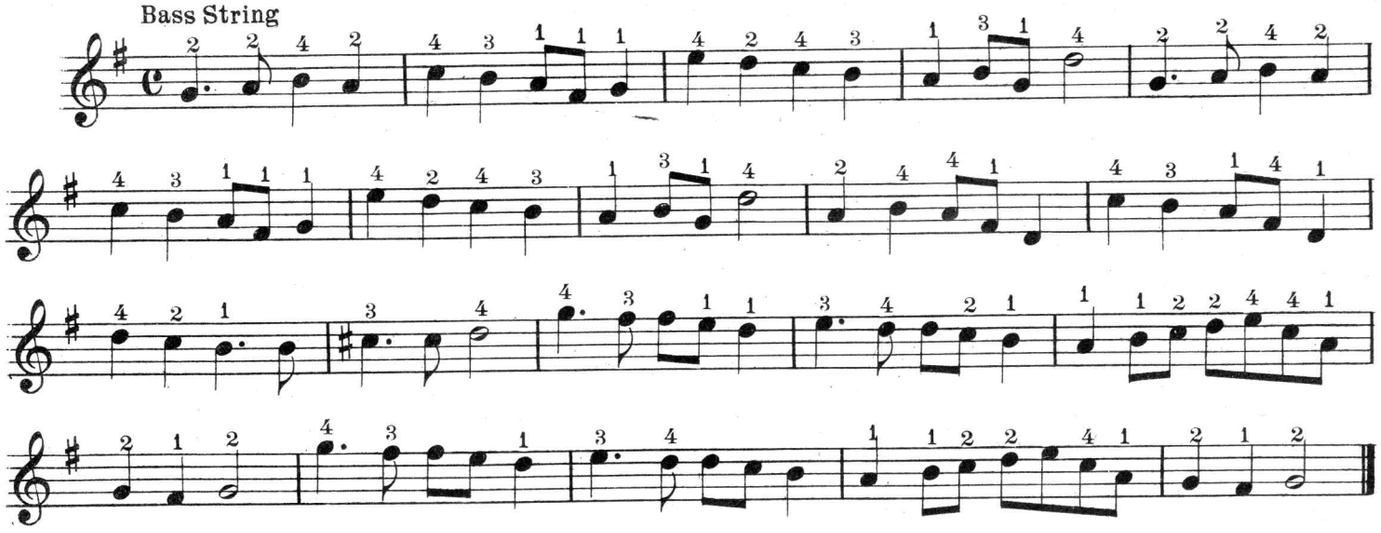
The Vibrato

Austrain National Hymn

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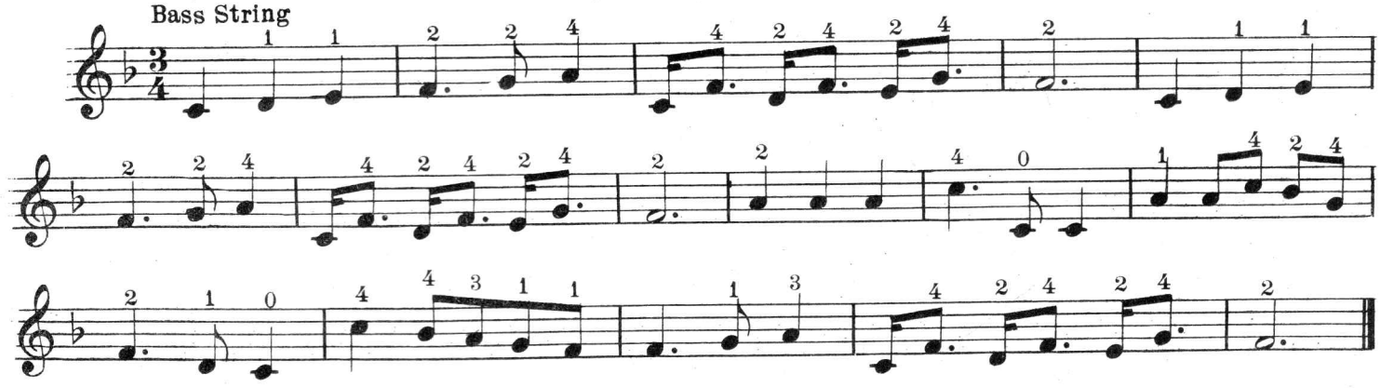
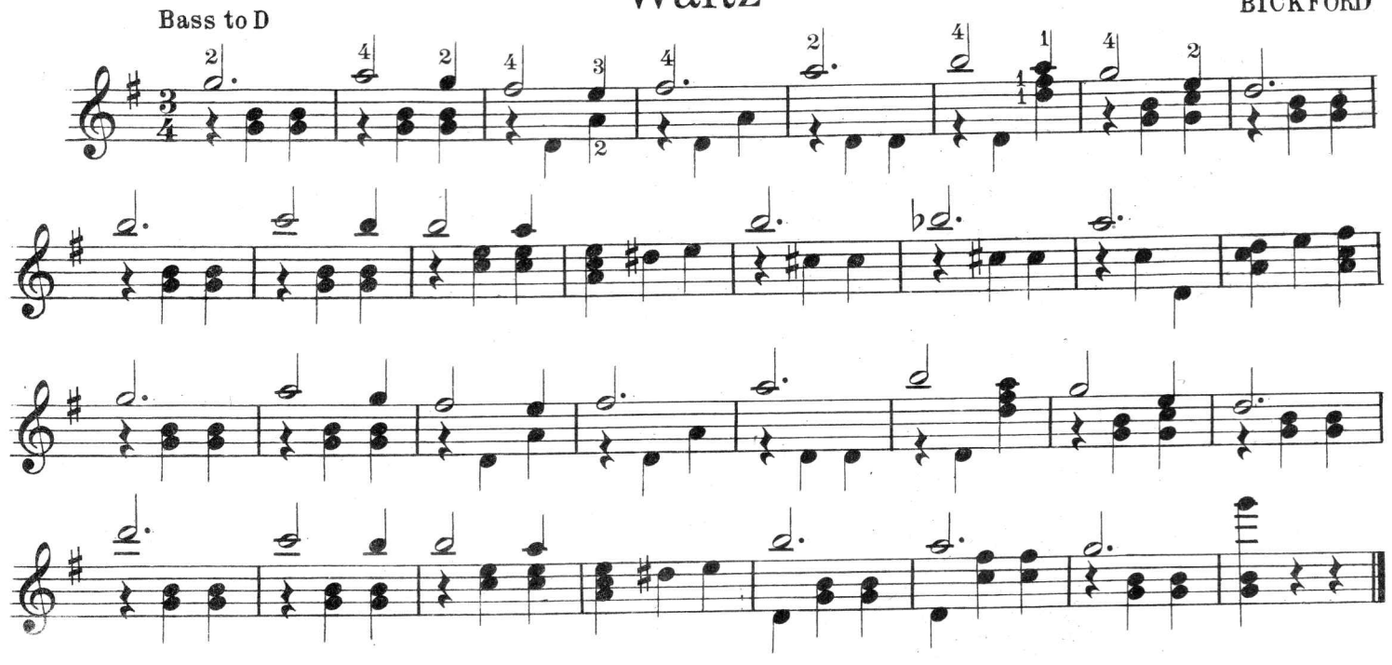

Waltz

BICKFORD

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BANJO—LESSON No. 41

SCALES, THE FOUNDATION OF ALL MUSIC

All of our music is built up on a series of tones called an octave. You are thoroughly familiar with the interval of an octave. If we divide this octave into as many half tones as possible, we will find that there are twelve of these half steps. This comprises the Chromatic Scale. written on the second line of the staff and played with the third finger on the D string. If we divide this octave into as many half tones as possible, we will find that there are twelve of these half steps. This comprises the Chromatic Scale.

A definition—The Chromatic Scale consists of twelve sounds and a thirteenth which is merely a repetition of the first. The progression of these sounds is by half steps or semitones.

A definition—The Major Diatonic Scale consists of seven sounds and an eighth which is merely a repetition of the first. The progressions of these sounds is by whole tones and half tones. The half tones occur between the third and fourth and between the seventh and eighth degrees. Regardless of what the key note may be, this relation of whole tones and half tones holds good. In order to make the semi-tones come in the required places, flats or sharps are added to the signature as required.

Each Major Scale has a relative Minor Scale which uses the signature of the Major, but which begins on the sixth tone as a new keynote. Thus, the relative minor of the key of C major is A minor. Neither of these keys has sharps nor flats in its signature.

A definition—The Minor Diatonic Scale, or the Melodic Minor Scale as it is sometimes called, is formed, in ascending by using the same number of whole tones and half tones as in the Major scale, but arranged in different order. The half tones in the ascending scale occur between the second and third and the seventh and eighth degrees. In descending, this minor scale proceeds by two successive whole tones and a half tone, then by two other whole tones and a half tone and ends by a whole tone. Thus, the semi-tones come between the sixth and fifth and the third and second degrees in descending.

There is another form of Minor Scale sometimes used which is called the Harmonic Minor.

A definition—The Harmonic Minor Scale ascends and descends without change. In it, there are three half tones. These occur between the second and third, the fifth and sixth and the seventh and eighth degrees. This leaves an interval of one and a half steps or three semitones between the sixth and seventh degrees. This form is but litle used.

"KEY OF Eb"

This key is not used very extensively on the Banjo, owing to the way the strings are tuned and named, but it is not so very difficult, and is very effective. Of course the important thing to notice is the three flats. This will mean that the first note, Eb, is found at the third fret while the fourth note, Ab, is at the first fret, and the Bb at the third fret on the G string.

The same rule applies in the higher octave and on all strings, that is, A, E, and B are always one fret lower (nearer the nut) than in the natural key of C.

Be sure to observe the fingering as marked for both hands in the scale. Of course the right hand fingering is only to be used when playing these in regular succession, like a scale since any of the notes may be taken with almost any finger, depending on its position or connection with other notes.

It is only necessary to remember that the three notes or letters mentioned above are affected by the flats, all the others remaining as before. The chords in Ex. No. 2 are very easy, the proper fingering and positions being written before each one.

In the third measure both Ab and Eb are taken at the first fret, and since C always comes there the first finger bars three strings. The last chord in this exercise can be picked either by using the three fingers and the thumb, or by sliding the thumb quickly over the fourth and third strings and the other two with the first two fingers.

In the third exercise you must be sure to hold each position or bar until the fingering indicates a change. The first two measures are made with the first finger covering the first three strings at the eighth fret, while in the third measure the third and fourth fingers are added for the Ab and C. In the eleventh measure the first finger covers four strings at the seventh fret, thus making the G while the second finger covers the eighth fret for the Eb-G and Bb.

In the fourth measure from the end the first finger takes Bb at the eleventh fret on the second string, the second finger D at the twelfth fret, first string, while the third finger takes the Ab at the thirteenth fret, third string.

The Tarantella must be played with considerable life and with a good accent on the first and fourth beats of the measure. Be sure to follow the fingering for both hands, and remember that B is on the second string open.

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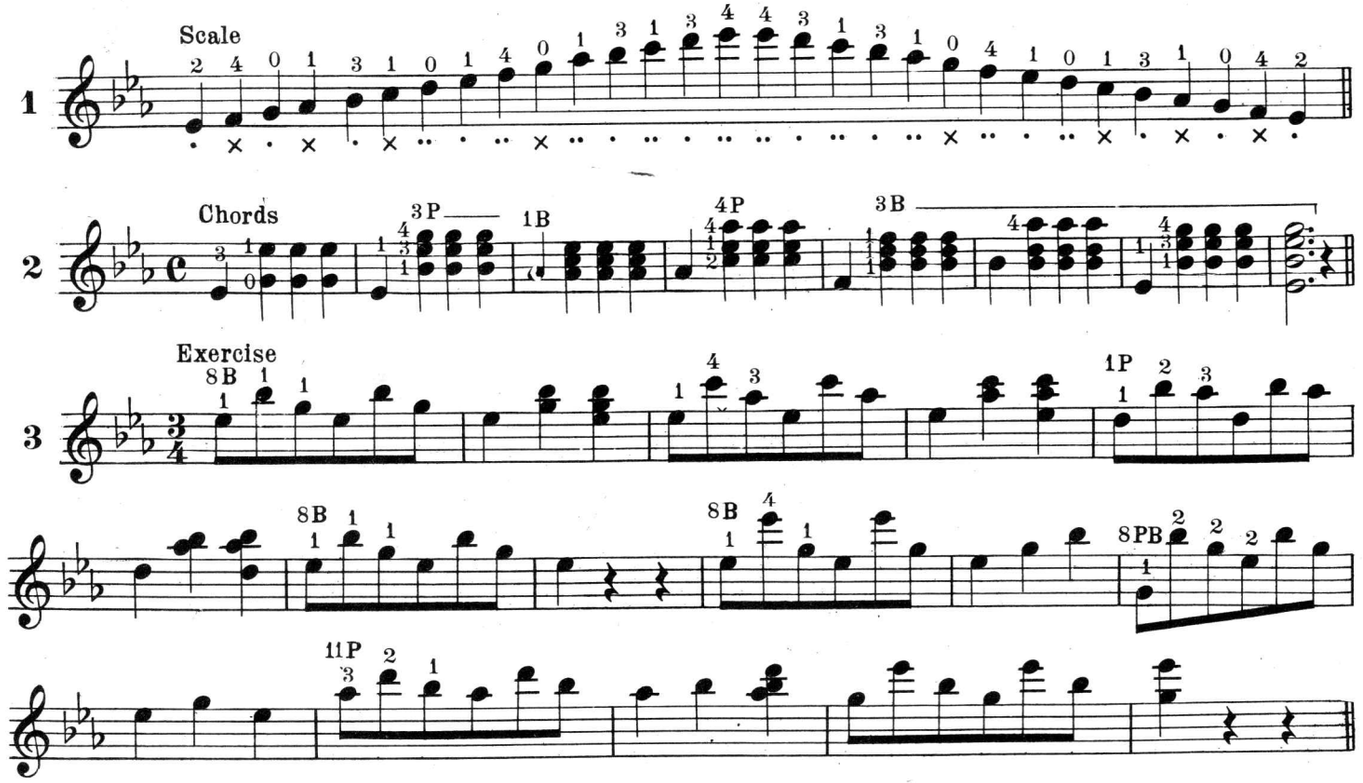
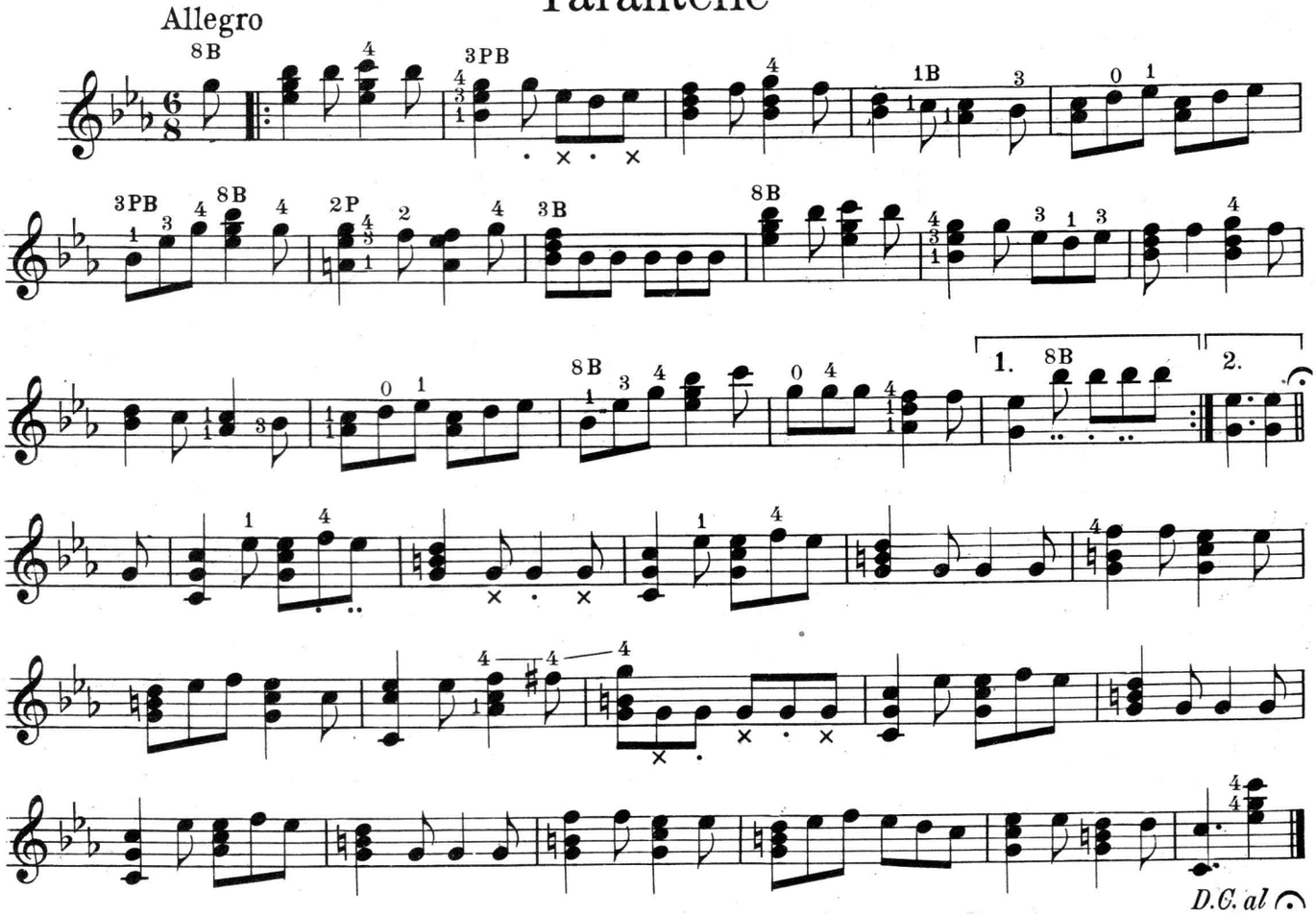
Key of E♭

Tarantelle

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BANJO—LESSON No. 42

A LITTLE STORY ABOUT OLE BULL

I wonder if you really do love Music. When once the charm of Music "gets" one, he is its willing slave for life.

Perhaps you have heard of the great Ole Bull—the Norwegian Violinist. He died in 1880, but some of our parents still remember the seductive charm of his playing. He loved Music, and he loved his Violin.

They tell a little story about that.

One of his favorite instruments was a violin made by Joseph Guarnerius, and as was the custom when the old makers turned out a first class instrument, it had a name of its own—King Joseph. Of course, there is a lot of sentiment connected with old violins. There was also about $4,000 of Ole Bull's money connected with "King Joseph."

On one of his concert trips in this country, he was a passenger on one of those old river boats on the Ohio. In the midst of the trip, the boiler burst and the boat was all mussed up. Shattered timbers were thrown here and there. Fire started in the cabins. Women shrieked. Children howled. Ole Bull, himself was well nigh choked and blinded. But his one thought was of "King Joseph."

He rushed to his cabin entirely oblivious to all else, put the precious instrument between his teeth as he leaped over the guards, and swam through the muddy water to the shore. True, Ole Bull might have been drowned; or he might have caught his death of cold; or any number of other calamities might have overtaken him. But you notice none of those off chances interested him. "King Joseph" was in peril!

THIS IS WHAT MAKES MUSIC WORTH WHILE

It is this deep love and reverence for Music that will make your study of it so fascinating that you will enjoy your practice. If you are studying from some sense of duty, or just because your people want you to you are missing a lot. You should strive to awaken in your heart the Musical Consciousness that is in every one of us. When that is aroused, you will become so interested that you will not need to be urged to practice. You will find keen interest in picking out each new lesson as it comes to you and in mastering it.

It is easy to remember anything that interests us. That is the way to practice your lessons. Others have found Music so interesting that they have gladly devoted a life time to it, often at the expense of their personal comfort. Many have gone hungry in days gone by because of the spell of music. To-day, all that is changed. Musicians have come into their own. They are well paid. They are independent. They often have the most elegant homes. So there is ample reason for your devotion to this Art.

"THE HALF STEP MARCH"

This march, in addition to being a very attractive and catchy melody, is especially intended as a study in chromatics or "half steps."

All marches written in 6/8 tempo or rhythm must have two heavy accents to each measure, the first and fourth beats, so that, when the march is played in the proper tempo, the effect is like two triplets to each measure.

In practicing this lesson, it will be necessary to go very slowly at first since the fingering for both hands must be followed very carefully. Until a fair degree of speed has been attained, it will be best to count six to each measure, accenting the first and fourth beats. When it goes faster, two can be counted, each group of three eighth notes making one beat, and of course a single dotted quarter, or a quarter and an eighth occupying the same length of time.

It will never do to think that any finger at all will answer, instead of the ones marked over or under the notes, for this piece can never be played at the proper speed unless both the right and left hand fingerings are followed exactly as given.

Remember that the figures above the notes refer to left hand fingers and never to frets. Whenever a figure in a circle is placed under a note it means that that particular note is taken on the string indicated by the figure. This occurs several times in this lesson. For example, the F# in the second measure of the second brace is found on the second string, seventh fret. If a dash is found between two figures, it means that the particular left hand finger being used is drawn back to the next note without being lifted from the string.

The last part, in the key of F, must be carefully practiced, since the left hand must make some very quick shifts from one position to another, and without any perceptible break in the tone.

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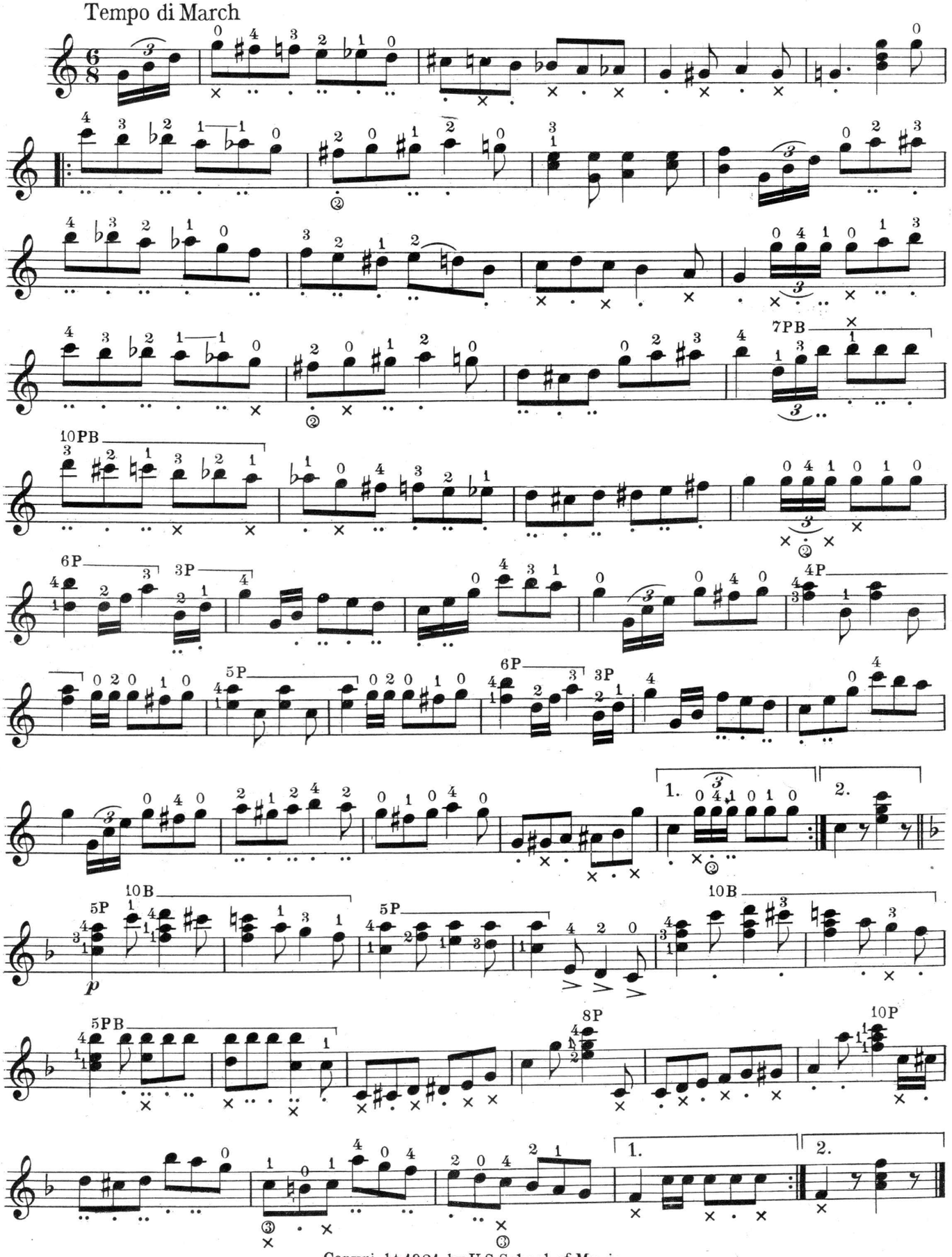
The Half Step March

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BANJO—LESSON No. 43

"FOURTH TREMOLO"

Even though the first finger is able to do the regular tremolo fairly well by this time, it is better to go back to the slow stroke when you first attempt to pick with the thumb at the same time, since there is sure disaster ahead, unless you go at it this way. As you start the first exercise, make the first stroke with the finger come at the very same instant that the thumb picks the bass note. Then of course, the finger goes on with rest of the measure, same as before.

Each measure should be repeated several times before going on to the next. The important point to be remembered is that the thumb and finger start exactly together, and also that there is no break in the regular motion of the finger when it is time for the thumb to pick again. This latter is, of course, the hard thing to do. In the second exercise the movement is the same only that the thumb has to work twice as fast, while in the fourth, the finger goes twice as fast.

These exercises will accustom the finger and thumb to work together and in the next lesson you will get some exercises with the regular tremolo, and the thumb picking an accompaniment. The old melody which is given this time will not cause you any special difficulty if you watch the fingering carefully for both hands. You must also count six to each measure, giving one beat to each eighth note, two to a quarter, three to a dotted quarter, and playing two sixteenths to one beat. The Respective rests of course have the same time as the notes.

THIS IS VERY IMPORTANT

The right hand fingering is very important, since it will be very hard to bring it up to the required tempo unless you alternate the fingers on the quick notes as indicated. You must also give a very marked accent to the first and fourth beats of every measure. This is always true of 6/8 time. In the third measure there is a grace note, the little note written just before the third D. This note does not take any time of itself, but is picked exactly with the G, and then, as the slur indicates, the finger is immediately snapped off the string, thus picking the D. It is done so quickly that the effect is almost as if the grace note were not there.

At the beginning of the second strain, after the double bar, the fifth bar is taken and kept for three and a half measures, so that all the notes are made with the hand in this position. This, of course, means that some of the notes which you have been accustomed to get on the first string must now be taken on the second. When you get accustomed to the fingering, this must be played quite fast.

WHEN NATURE DANCES

The dancing impulse, like music, is as old as the human race—and older.

Go out into the beautiful open. The grass dances at the touch of the breeze. The leaves in the tree tops dance to the sound of the wind's gentle zephyrs. The moonbeams dance across the lake. The sunbeams dance along the river's edge.

It is important in playing dance music in particular that you keep strict time and preserve the right rhythm. Remember, the music is supposed to be an accompaniment. If you will strive for these things from the first you will be well rewarded, for you never know when you will be called upon to play for dances. A fine dance player is much in demand.

There are many different styles of dancing. But the fact that all savages dance is significant because we were savages ourselves not so many centuries ago. Most people dance with their feet but some of the South Sea Islanders sit down and dance with the upper part of their bodies.

All dance music carries a strong bass which resembles more or less the beating of a drum which doubtless was the first instrument used for dancing. Watch the left hand in all of the dance music which follows from time to time.

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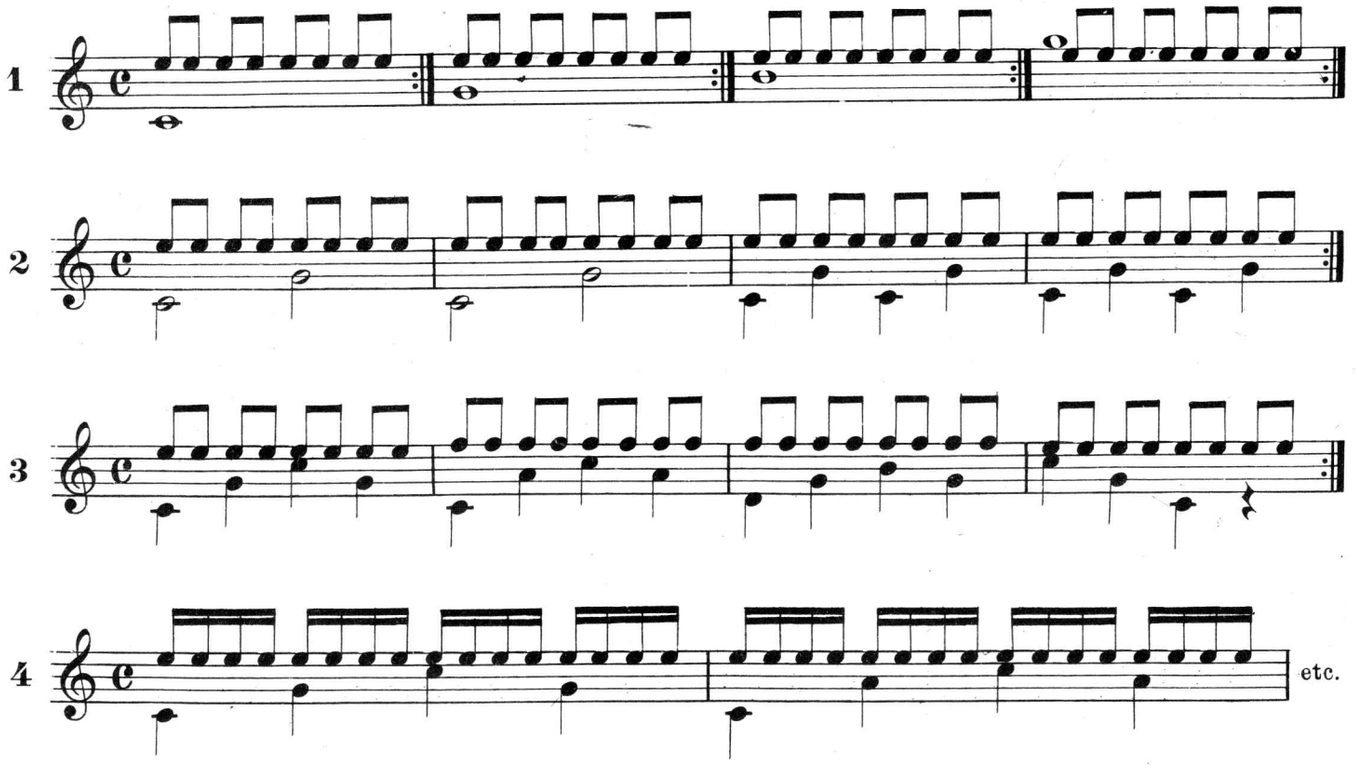
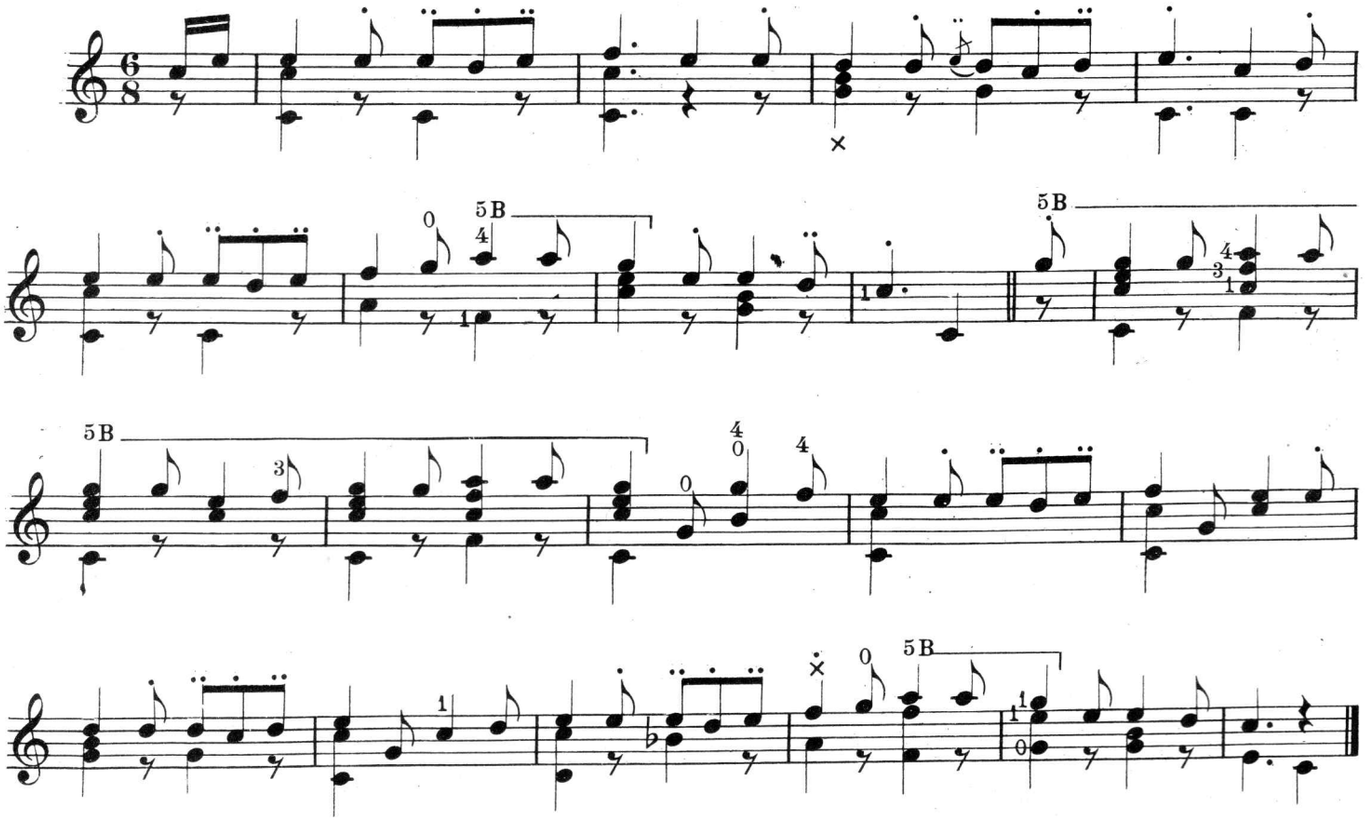
Fourth Tremolo

We Won't Go Home Till Morning

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BANJO—LESSON No. 44

HOW TO ARRANGE A MUSICAL ENTERTAINMENT

Sooner or later, you are going to have an opportunity to arrange a musical entertainment either at home for the pleasure of your friends, or for the benefit of some organization.

Such an entertainment is a very practical source of income for a church or society and where such an organization has a hall available, an entertainment can be prepared with almost no expense.

Having decided upon the advisability of giving an entertainment, the first thing of importance is to choose a suitable time. Don't run a church or school entertainment at the same time some other popular affair is coming off. Pick out a time when it will be easy to get a large attendance of those who would naturally be interested in the entertainment.

Then, of course, you must find out if your talent—the people who are to furnish the music, etc.—are free for the time you have chosen.

The program you arrange will, of course, be governed by the available talent. But the following suggestions will doubtless help you. Ten numbers are about right for the average program, and it is well to have an intermission between the two halves. This need last only a few minutes—long enough for people to move around in their seats and get into more comfortable positions.

It is well to have some ensemble numbers, particularly one at the opening, as this will relieve the nervous tension of starting an entertainment. This may be orchestral in its nature, a quartet or glee club, or it might be a mandolin club. The main idea is to get several people out on the platform together so as to get the ball rolling.

Another important help is to get a good "Reader"; that is, some one to recite for you. Remember, your audience has come to be amused, and really good recitations will do more to liven them up than just straight music, particularly if the reader works in something funny for one of the numbers or encores.

With these points in mind, you might prepare some such program as this:

1. *Orchestral Number*
2. *Violin Solo*
3. *Vocal Solo*
4. *Reader*
5. *Piano Solo*
6. *Vocal Quartet*
7. *Instrumental Solo*
8. *Reader*
9. *Vocal Solo*
10. *Orchestral Number*

When the time of the entertainment actually comes, see that the hall is clean, well ventilated, of proper temperature, and as prettily decorated as possible. Choose diplomatic, courteous ushers and enthusiastic, bright ticket sellers and collectors. Then make it a point to keep the performers at their ease, and see that the entertainment starts promptly on time.

Please your public—and your public will ever continue to give you its hearty support. That is the secret of a successful musical entertainment.

FAVORITE JIGS AND REELS

These old-time favorites are not only attractive and interesting in themselves, but they make splendid studies in fingering for both hands.

The right especially must be very carefully watched. In the first one you will notice a choice of fingering in one or two places.

It would be a good plan to practice both ways and then to select the one which is easier for you. Whenever there is a dash between the dots for the first finger it means that this finger slides or is drawn from one string to the next without being lifted, but it also happens in one or two places that this finger is used twice in succession and there is no dash.

In these cases there is plenty of time in which to use this finger again and by so doing the following notes are made easier.

The snap is also used more or less in all of the selections, especially in the reel, "Warm Stuff," which is also sometimes known as "Pigtown Fling."

The second part of this introduces a little syncopation or ragtime, but this is very easy if you are counting four and will only remember that one eighth note has the same value as two sixteenths tied together.

The first measure is written this way, while the third is written in the more usual way, but they sound and are counted exactly alike.

The last two pieces must be played according to directions; that is, minding the D. C.'s, and all of them must be played quite fast as soon as the fingering has been mastered.

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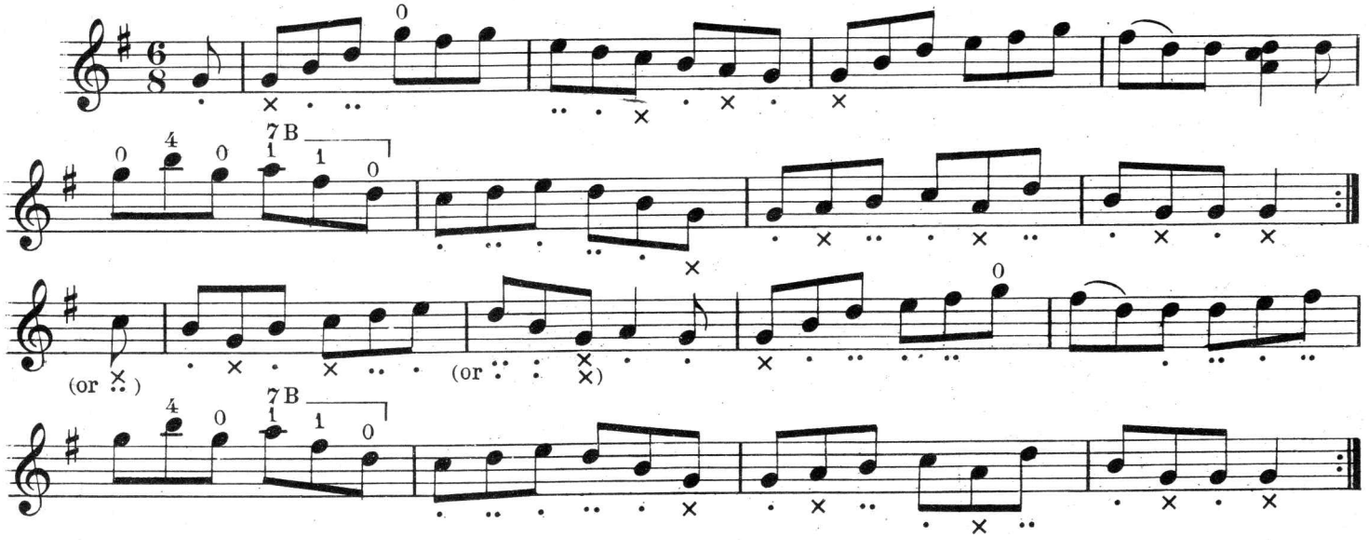
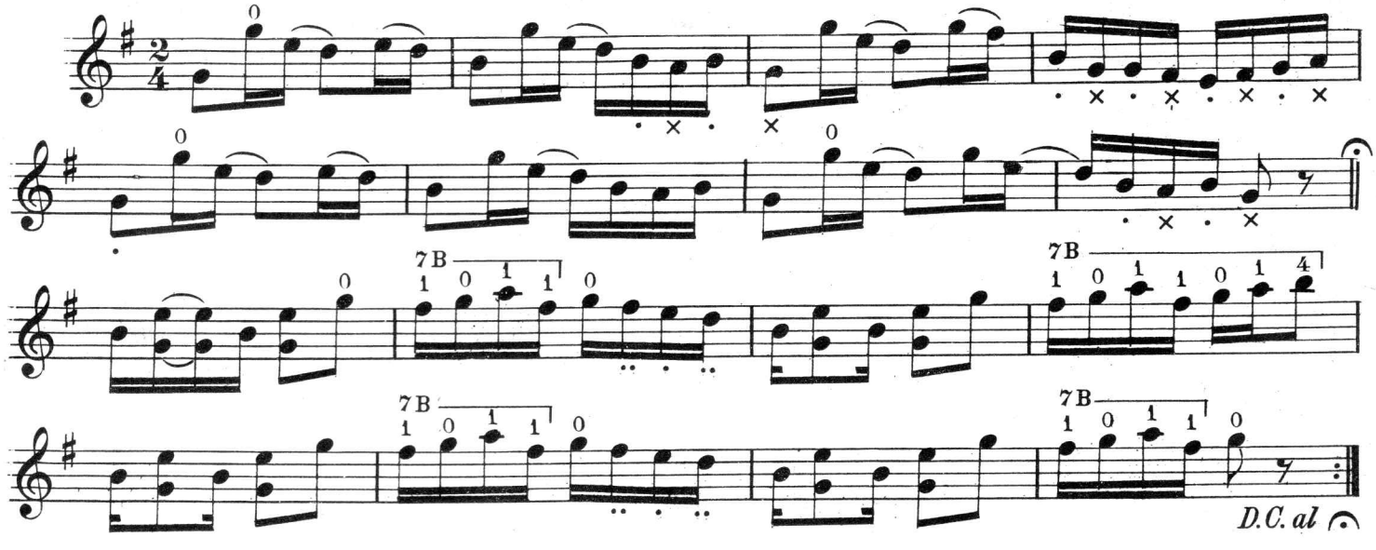
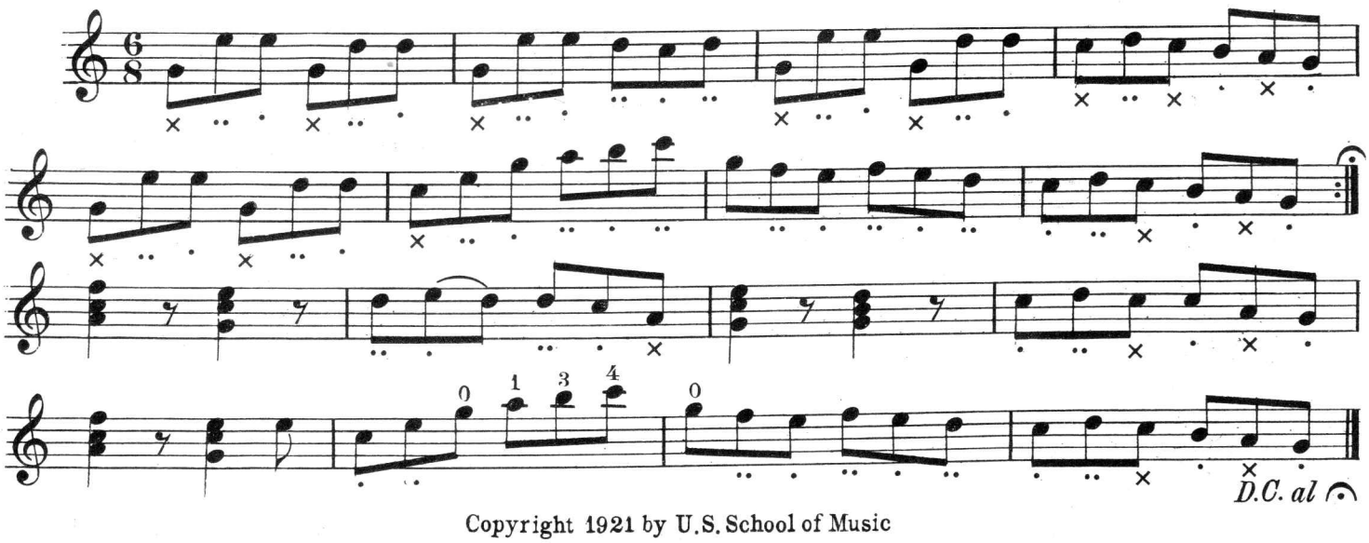
Favorite Jigs and Reels

Paddy Whack

Warm Stuff

O'Rafferty's Jig



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BANJO—LESSON NO. 45

FIFTH TREMOLO

In this lesson we have a practical application of the principles which you have had before. That is the combination of the regular tremolo and the use of the thumb at the same time. If you have mastered the previous lessons on this subject you should have no difficulty now in keeping up the motion of the first finger for quite a long time, and you should also be able to bring in the thumb at regular intervals, although, of course, in the previous lessons there were a regular number of strokes for the finger. Now, however, you must keep the tremolo very regular, making it quite rapid, and not allowing a sign of a break when the thumb touches the lower string.

The best way to practise all these exercises will be to place the thumb very carefully on the string, but not to pick it at first. This will be even harder to do than if it were picked, but the object is to train the thumb to work independently of the finger, and by practicing this way the whole attention can be concentrated on the finger, so that any little break will be readily noticed. After the exercises have been practiced this way it is time to pick the notes in the ordinary way.

INTRODUCTORY MEASURE

You will notice that there is one measure of the straight tremolo before the thumb begins, in the first exercise. This gives the finger a chance to get well under way. Now, after the first four beats, have the thumb very near C string, so as not to have any lost motion, and exactly on the first beat of the measure, pick the string very easily, at the same time trying to have the stroke of the tremolo an inward stroke, so that the thumb and finger really pick toward each other at this instant. After picking this note, keep the thumb rather close to the strings and all ready for the next note, four beats away. At the end of the exercise, stop the tremolo at the same instant you pick the last bass note, although it should not stop with an accent. Rather, let it die away, so that the last strokes are heardly audible.

The second and third exercises are along the same line, only that the thumb has to work a little faster. They must all be played very slowly for some time, and be very sure that there is no perceptible break in the tremolo. The slurs or ties connecting the notes indicate this. You must also be careful to pick the bass notes very lightly, since an accompaniment must never cover up a melody.

"The Widower," which you may recognize as a distortion of "The Merry Widow," gives a chance for some position work, and the melody must be played very smoothly, making slight breaks in the tremolo where the slurs over the notes indicate it. When the thumb gets accustomed to picking rapidly, this may be taken quite fast. Be sure to keep the accompaniment subdued.

THE GREAT GRANDFATHER OF MUSIC

Rhythm might be called the great grandfather of music. It is the easiest thing for the average person to follow because it is an inborn faculty.

How it all started is a matter of unlimited imagination. Maybe it was copied after the beating of one's heart. Whatever it was, the earliest form of music was doubtless the drumming of some savage on an old hollow tree trunk with a club. It made a big booming sound and he probably enjoyed it because he could make more noise that way than he could by yelling. Also it was somewhat easier.

*So he kept on. The more he pounded, the better he liked it. And as he continued, he naturally fell into a sort of rhythm—**BOOM**, boom, boom—**BOOM**, boom, boom. And so it went. Likely enough, the rest of the tribe sat around and made fun of him until after a while their hands began to clap in time with his pounding, and pretty soon they got up and hopped around in time to the music.*

After that, I suppose, he was considered an important man in the tribe. Maybe he got a little more to eat than the rest of them. If he did, no doubt he was soon surrounded by pupils who sought to learn to play.

That is all a matter of imagination. Maybe it happened, maybe it didn't. But the fact remains that to-day you are learning the very foundation of the Art of Music; that is, rhythm.

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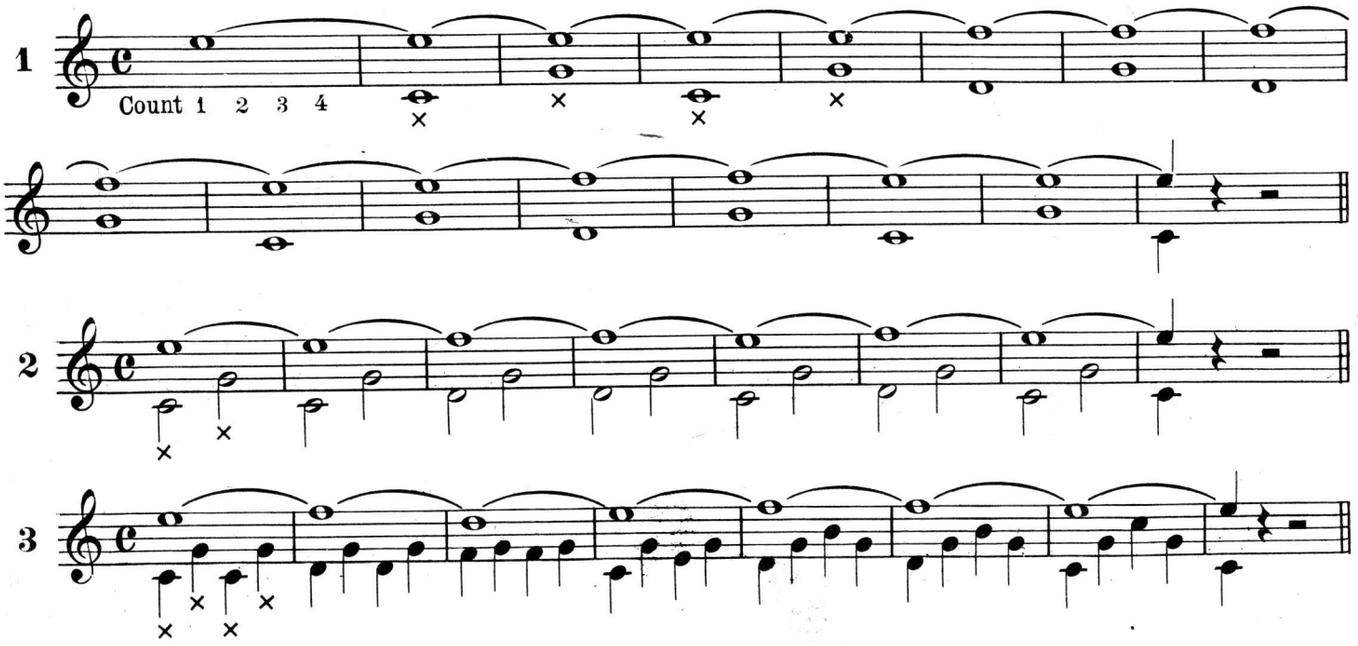
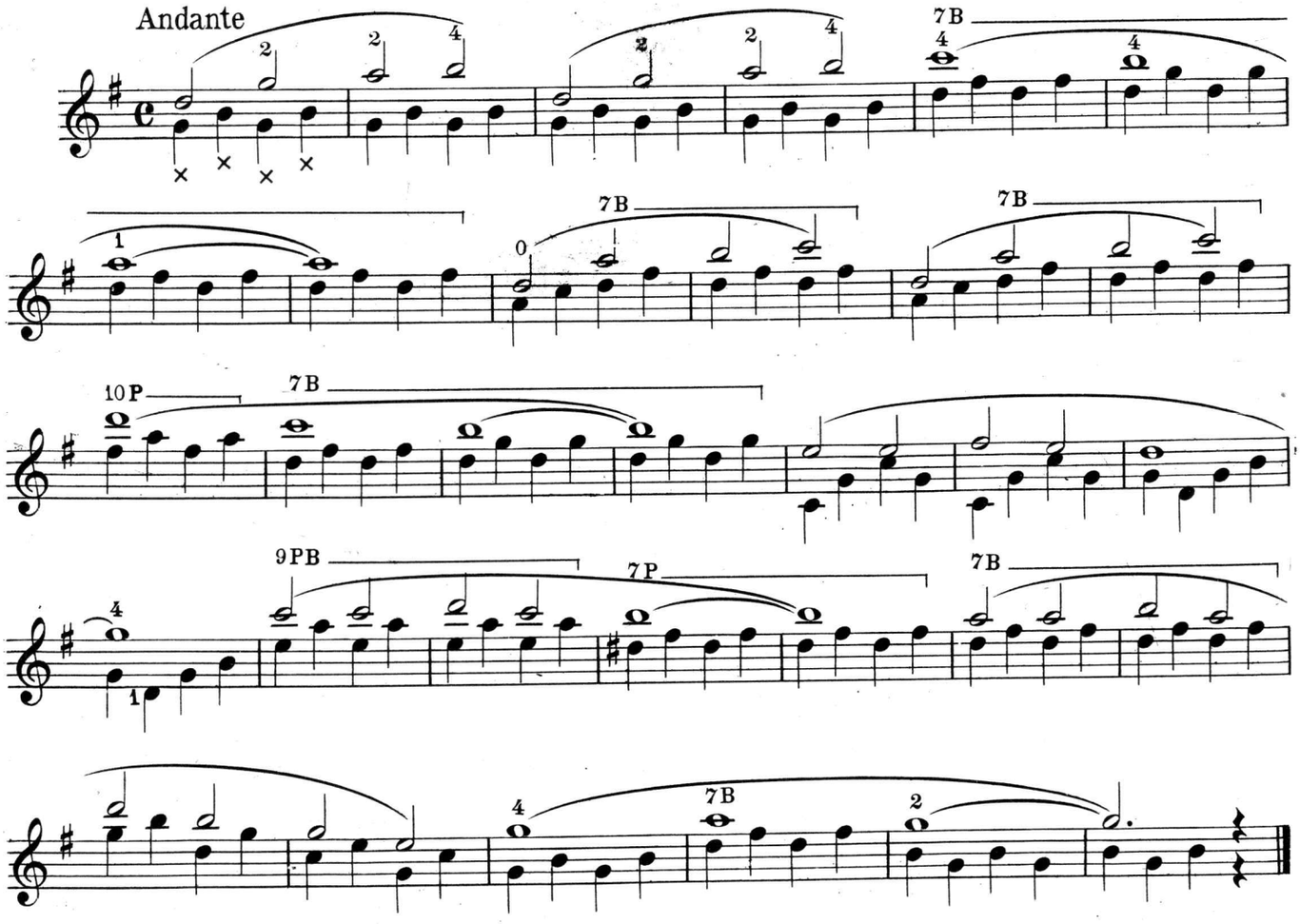
Fifth Tremolo



The Melancholy Widower

Slow March



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BANJO—LESSON NO. 46

CIVILIZATION AND INVENTION

Every one agrees that the world's advancement in civilization has been due—to a very large extent—to invention. If we continued to do things the way the savages did them our minds would be just like the savages' minds, and we would be just as bad as they.

It is very interesting to note in this connection that musical instruments are among the earliest recorded inventions of mankind. In the early part of the Bible you will find reference to the harp and the organ. The Egyptians, too, had many instruments. And the Phenicians, who are supposed to have invented the printed alphabet—the first form of writing after the picture signs called hieroglyphics—also had musical instruments quite similar to some that are still in use to-day.

Confucius, the learned Chinese philosopher, said, "Wouldst thou know if a people be well governed, if its laws are good or bad? Examine the music it practices."

You are taking your own little part in the music of your country. It is an important thing that you should make the most of your opportunity. You will get much pleasure and personal advantage from your ability to play. But best of all, you have at hand a wonderful means for helping and pleasing others.

CONCERT MARCH

*This march requires the fourth string to be tuned to **D**, one note higher than usual, since some of the chords and notes are made easier by this means, so don't forget the different places for the notes on this string.*

It is very important that the right and left hand fingering be followed very carefully. It happens in one or two measures that the first finger of the right hand has to be drawn down from one string to another, thus picking two notes with one motion. This is indicated by the dash between the dots. The object of this is to leave the thumb free for the next lower string, which has to be taken very quickly.

*In the second strain the melody (single notes with stems down) is all played on the fourth string. Since this is now a **B** string, the letters will, of course, come at the same frets as on the first string, only it will be the octave lower. Thus the **D**, on the third line of the staff, will come at the twelfth fret.*

You will find the fingering all indicated, so there should be no trouble. This must be played with a strong tone and plenty of life. Don't forget the accents.

VISUALIZE WHAT YOU ARE PLAYING

Try to render a selection, merely following the marked signs without any definite thoughts of your own about the piece; then make a mental picture of your own about the piece you are studying and try it over again.

If it be a march, see the people swinging along; if it be a melody, try to catch its character. Is it gay and of a catching rhythm, or sad and dreamy, perchance, and in a minor key? Then throw yourself with all your heart into these different moods while you are at work and you will be surprised at the great change it will make in the results.

You will not be like a parrot—simply imitating sounds it has been taught; you will be a thinker and you will experience the joy that real thought always brings. This is what is meant by interpretation in music, to make others see the picture that is in your own mind.

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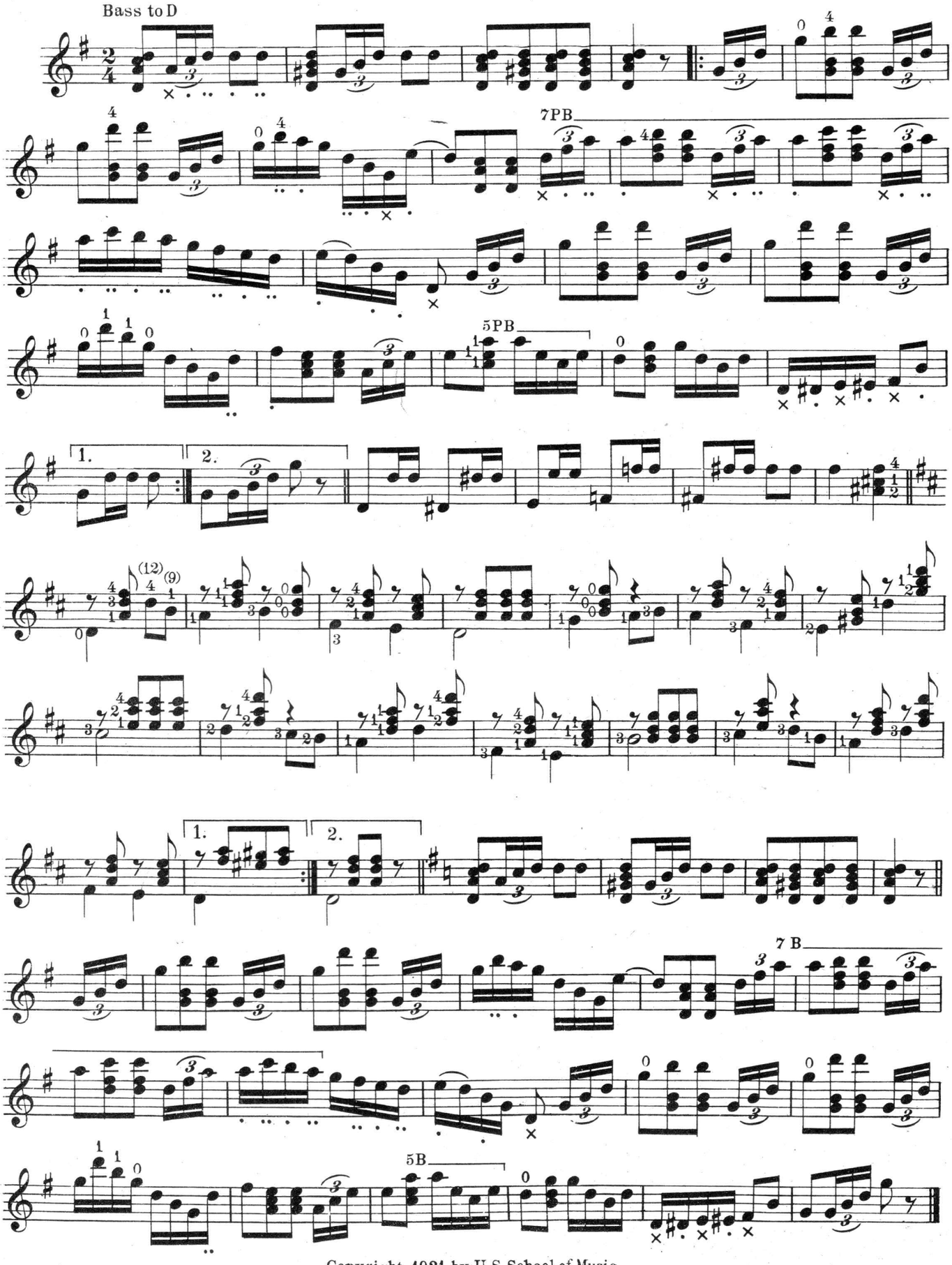
Concert March

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BANJO—LESSON NO. 47

CHILDREN LOVE MUSIC

Most children love music. It is a natural taste. Round the hurdy-gurdy will be found a swarm of youngsters prancing—dancing in their own devised ways in rhythm with the music. And even the little tots sing about their play.

It is this inborn love of music that you are cultivating now. You are learning to express the secret longings of your heart in the harmonies you play. Could anything be more fascinating or interesting? And when we are learning about things that interest us it is never a task. It is ever a pleasure.

The instinct for learning has been the basis of all art. There have been from the very inception of written language people who loved to write. Before there was any such thing as writing there were bards and minstrels who went from community to community telling their stories or singing them. And they were always sought after, because they brought new ideas. They stirred their hearers with remarkable accounts of daring and victory.

When we hear such things, when we read thrilling stories, we naturally feel in our innermost selves as if we were living those wonderful experiences over again ourselves; as if we were learning about them first-hand.

From just such beginnings as these have sprung the drama and the opera.

The drama depicts by action and spoken words the conflict between different powers. It shows how virtue conquers evil. How joy vanquishes happiness. Or, if it is a tragedy, it shows how the hero is overcome through the force of circumstances too great to be mastered by him.

In a story we merely read the words. We get the impression entirely through our eyes, but the brain must translate the words for us so that we can imagine the scene. When we see a play in the theater, however, we hear the words spoken, and we see the movements of the actors. We are getting the story through two senses, both sight and hearing.

In the newest art of portrayal, the motion picture, we see the actions of the artists on the screen, but we do not hear them speak. This is offset, to a degree, by the printed words which are thrown on the screen from time to time to explain the action.

But in the portrayal of motion pictures, MUSIC is almost as important as the pictures themselves. Indeed, in the spoken drama it has long been the custom to work in soft music in the most thrilling parts of the play. Why? Why, because music gets to the very soul of us quicker than any other thing. We are swayed by it and without being able to analyze our emotions, it is evident that we have heard its message and understand it.

SIXTH TREMOLO

The particular object of the first exercise in this lesson is to develop the speed of the thumb, which, as you will see, has to play just half as fast as the finger. Since this is not a strict tremolo, you will have no trouble in making the finger go twice as fast as the thumb, for, of course, the finger can work both ways, while the thumb can only pick in one direction.

No. 2 is an exercise in repeated notes, which is sometimes called tremolo, but it would have to be played very fast indeed to sound much like the regular tremolo. It is a very useful study, however, and is very often met with in banjo music. The sixteenth notes should be played rather softly, since the melody is in the bass notes, which are all played with the thumb.

Ex. No. 3 is rather more difficult, since the tremolo, or movement of the right hand, is continually changing from one string to another. This must be done with as little interruption as possible, and you should always try to have the back of the nail strike against the next string when tremoloing on any other than the first.

OCCASIONAL STYLE

Ex. No. 4 introduces a style of chord playing which is used occasionally in banjo music, or at least could be, with good effect. Since it is impossible to hold the hand in the same position as for the single string tremolo, and strike all four strings with the first finger, we have to adopt another method, and that is to lay the thumb down flat on the head, close to the fifth string, with the nail resting on the head, perhaps an inch from the rim. This means that the palm of the hand is turned outward, so that it is nearly perpendicular. Now brush the side of the second finger across all four strings, allowing the side of the finger, near the nail, to touch the strings.

The second line of the exercise shows how the chords may be played at first, although they should afterward be played with a rapid tremolo, the same as the single strings. In this particular style the finger swings from the third or knuckle joint, the whole finger thus being used. This style will be introduced a little later in a well-known composition.

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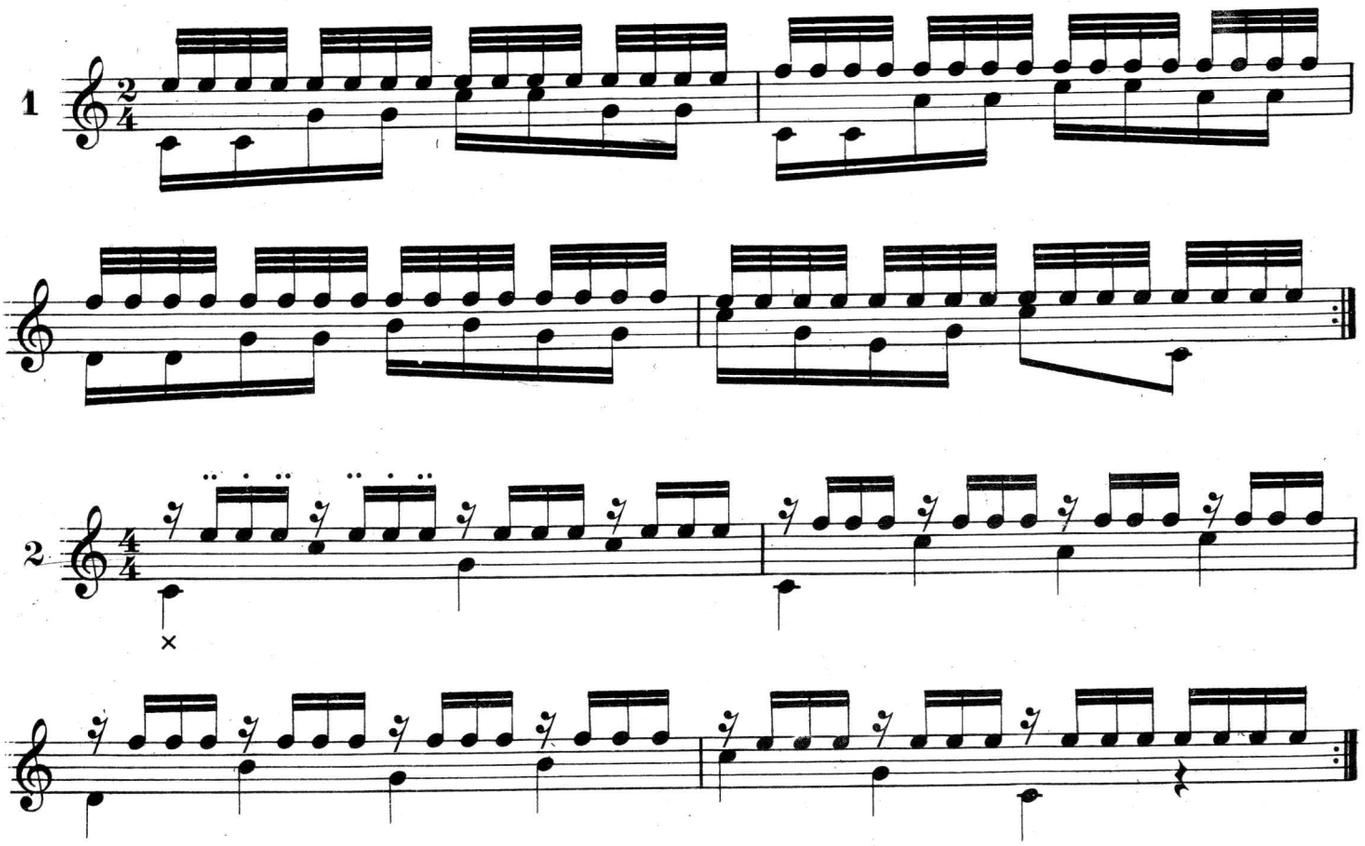
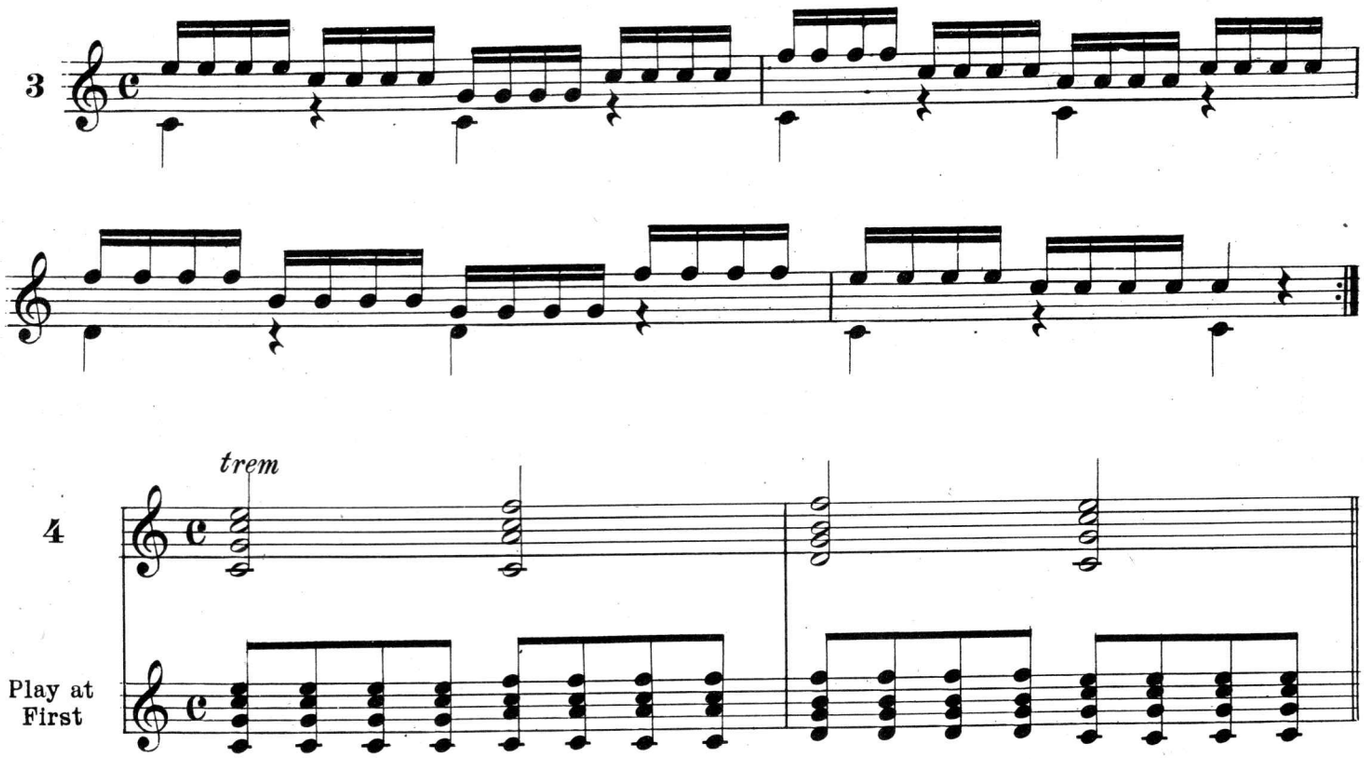
Sixth Tremolo

Change of Strings

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BANJO—LESSON NO. 48

DIXIE MEDLEY

This medley introduces several old and well-known tunes, such as "Dixie," "Arkansas Traveler," "My Love Is but a Lassie Yet," and "Turkey in the Straw."

The whole selection is played quite rapidly, about like a two step, and it is very essential that the right and left hand fingering be followed closely.

The 5 B at the beginning means that the first finger bars the fifth fret and keeps this position as long as the line continues, which is about a measure and a half. Similar position marks and indications will be found very often. It will probably be best to count four to each measure, at least until it is thoroughly learned, when two beats may be taken. Whenever a figure within a small circle is found it means that this particular note is made on the string indicated by the figure. An example occurs in the second ending of the first strain, where the A is made on the second string.

It is an invariable rule that two notes played in quick succession on the same string must be picked with different fingers, and while the fingering is usually marked in these lessons, you must be careful to follow this rule whether it is so marked or not.

"RAGTIME"

The eight measure strain beginning with the seventh measure of the 4 staff is a little reel, or old-time dance, which is usually played in connection with "Dixie." The fourth measure from the sixth staff from the bottom contains a little sample of syncopation, or ragtime," and the same rhythm occurs several times after that.

The two sixteenths, with the eighth coming between them, should be considered as four sixteenths with the two middle ones tied together. This will make the counting 1-&-2-&, with the words &-2 coming on the eighth (note the change of key in the fourth brace from the bottom). All B's must now be made flat; that is, played one fret lower than usual. "D. S." near the end means to begin again at the sign (change of key) and played to the Coda sign in the next brace, then jump down and play the last two measures.

This medley is one of the most effective banjo pieces ever arranged, and will repay careful study. If you have the opportunity, listen to the phonograph record of it and endeavor to play it as nearly as possible like the record. The only place where the right hand fingering is out of the ordinary is in the first measure of the "Turkey in the Straw" (key of F), where the first finger slides from the second to the third string, thus making two notes with one motion or "pick" of the finger. This is done wherever the dots connected by a dash are found.

TIME TO TAKE STOCK

Right now is a good time to take stock, just as the careful storekeeper takes inventory. If you began this course knowing nothing at all about music, this lesson is the half-way mark. It is the end of the first year's work. What has this work meant to you? If you will stop to think of it, you will find it like counting your blessings. You will be surprised to find how many things you have to be thankful for.

Let us imagine that you are the very most careless pupil imaginable. Suppose you have shown no determination at all, and that you have never done a thing but read over your lessons as they came without practicing a minute. You at least know more of the interesting secret of music than you did a year ago. You have learned something of the struggles and victories of the masters. You should be able to appreciate and understand all music that you hear far better than before.

On the other hand, if you have mastered each little step as it came along you are already a better player than the average. You can play almost any hymn tune, and that in itself is worth a year's work. You have learned to play many beautiful melodies, some of them rich with familiar memories. And with this lesson you are learning to play accompaniments for songs, which is really quite an accomplishment.

The hardest work is over. Your foundation is firm. From now on you are building the superstructure—adding the decorations. And you will find each succeeding lesson even more interesting than the ones you have already had. The taste of success is in your mouth. Strive onward to greater rewards.

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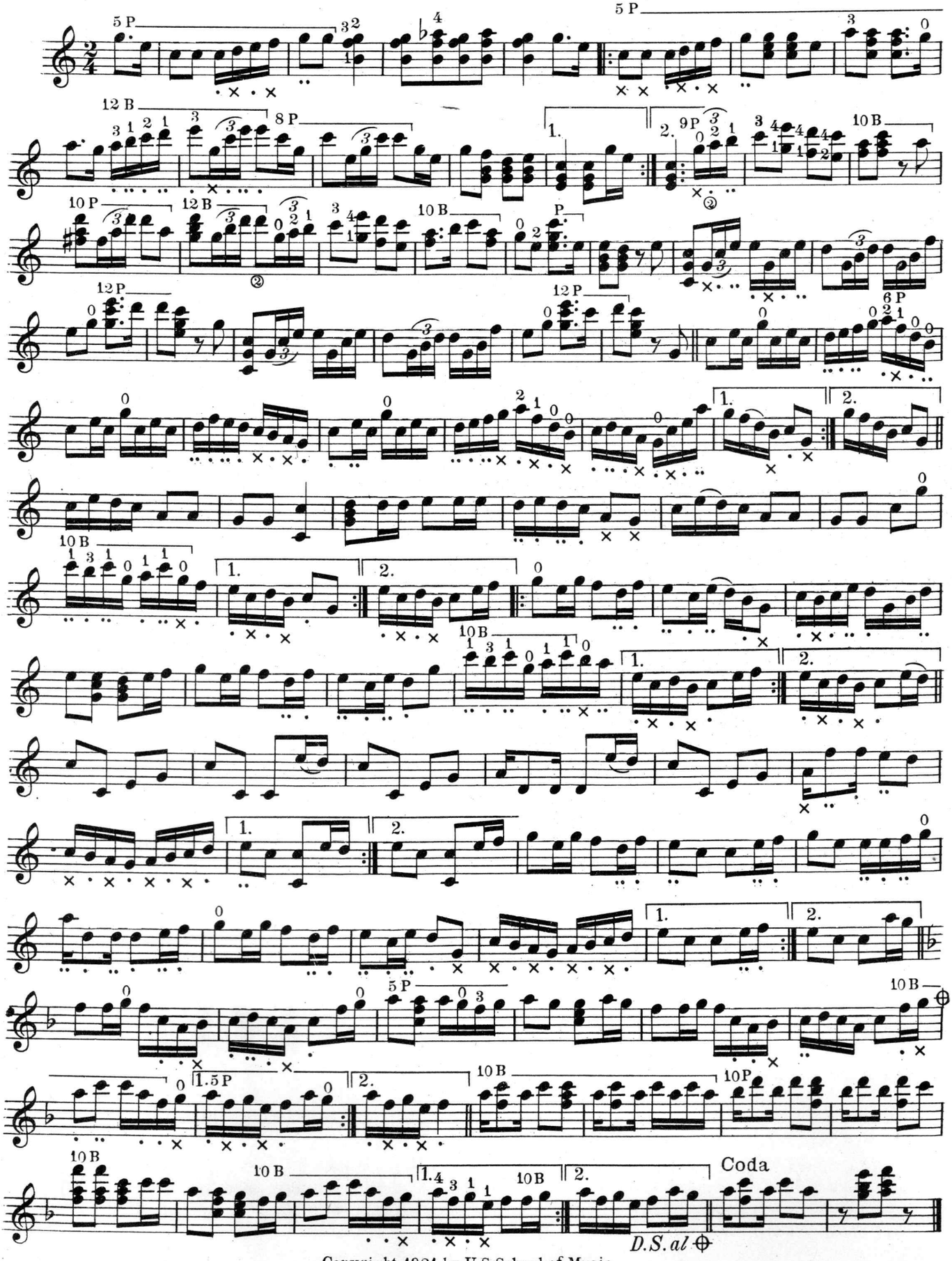
Dixie Medley

Banjo Solo



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EIGHTH EXAMINATION SHEET FOR BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons Forty-nine to Sixty

Advancement in this course of lessons should spur you on to greater fields. Certainly you will not allow the fact of having completed the first year's work make you become lax. Keep up your enthusiasm and you will keep up your practice. After you have devoted half an hour a day to the study of each of the lessons from forty-nine to sixty -- giving a full week to each lesson -- answer the following questions, and send this sheet to the U. S. School of Music, 225 Fifth Avenue, N. Y. C. For correction.

Fill in the following information. Write clearly.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

Q U E S T I O N S

1. WHICH NOTES ARE FLATTED IN THE KEY OF FOUR FLAT?

2. WHAT IS THE RELATIVE MINOR OF THE KEY OF A FLAT?

3. WHERE YOU HAVE DOTTED SIXTEENTHS AND THIRTY-SECONDS IN A RAPID PASSAGE, HOW ARE THE THIRTY-SECONDS PLAYED?

4. WHAT IS THE EFFECT OF A SLUR OVER SEVERAL NOTES IN A TREMOLOED PASSAGE?

5. EXPLAIN HOW THE CHROMATIC SCALE OF HARMONICS CAN BE PRODUCED ON THE BANJO?

6. WHAT CHANGE IS REQUIRED IN THE USE OF THE RIGHT HAND WHEN TWO STRINGS ARE TREMOLOED INSTEAD OF ONE?

7. WHY IS FAST PRACTICING SUCH A WASTE OF TIME?

8. HOW IS IT POSSIBLE TO PLAY TWO NOTES OF A CHORD ON THE SAME STRING?

9. WHAT IS THE MAZURKA?

10. WHAT IS THE REAL SECRET OF SUCCESSFUL ACCOMPANIMENT WORK?

NOTE:--When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

BANJO—LESSON 49.

SCALE AND KEY OF Ab

You will recall that in the key of Eb, it was necessary to flat the letters B, E, and A throughout the compositions regardless of what octave these letters occurred in. In other words, when you came to these letters, you played them one fret lower than you do in the natural key.

The key of Ab adds another of these flatted letters, namely Db, as you will see from the signature of the music for this week's lesson. This new note is found at the second fret of the second string, in exactly the same place that C# is found.

In so far as the pitch of the tone is concerned, Db and C# are the same; but considered from the standpoint of the principles of harmony, they are two different notes.

Two notes which have the same pitch to the ear, and which are produced at the same fret of the instrument, but which are represented by two different locations on the staff are called "enharmonics."

Other examples of enharmonics are F# and Gb, G# and Ab, and so on.

In taking up the work of the scale of Ab in the first exercise, watch the fingering of both hands very carefully. It is of extreme importance. It often seems a little harder to play flats than sharps. If you find this true in your case, it simply indicates that you should give a little extra time to the flat keys, for once you get the hang of them, they are just as easy as any of the others. It's all in being familiar with them.

You will not find the second and third exercises difficult provided you will get the positions and fingering exactly as marked. Never forget that wherever B, E, A, and D occur, they must be flatted, that is, you must play them one fret lower than you do when playing in the natural key.

STUDY

The STUDY, given as exercise 4, is the most difficult part of this lesson, and you will find it necessary to spend a lot of time on it because it really will make you familiar with this key more quickly than the others.

If you will just follow the fingering carefully for both hands, you will be all right. Indeed, unless you do follow this fingering you will find it impossible to play the selection correctly.

Notice that in the second measure, there is a "natural" sign before D, the fourth note of the measure. This cancels the effect of the flat in the signature, and you will play D at the third fret of the second string. The next time D occurs, as the first note of the fourth measure, you will note that there is a flat before it. This is not strictly necessary, because an accidental such as the natural used in the second measure applies only to the notes in that particular measure. However, the flat is used in the fourth measure as a caution sign. You will quite often find this done in writing music.

In the third measure, the first finger of the right hand is used for the last two notes. Notice, also, that in several places the second or third string is used for a note which is usually taken on the first. These places are indicated by the figures in the circles.

WALTZ

The little WALTZ is a very effective Bass solo with accompaniment. You must make the melody prominent, and keep the chorded accompaniment subdued.

If you will look back at your fourth lesson, you will find some interesting particulars about the waltz form in music. You will learn from this, that the selection here given is a very simple little waltz, indeed. It is, however, none the less attractive on that account. BUT—do not fall into the common error of slighting the seemingly easy things. They often are the very selections that give you the greatest opportunity for expression.

The arrangement of the music on this lesson's sheet is a clear demonstration of the way one should learn a new key like this, the key of Ab. First you must master the scale. Then you take up the chords. Next, comes the chord work in arpeggio form as given in the third exercise. Having learned all this about the new key, we put our knowledge to the test with a serious little exercise like number 4, and then we are ready for the delights of a catchy number in this key.

After you have mastered each step of this lesson, try other pieces written in the same key, because each new key unlocks a new storehouse of harmony for you.

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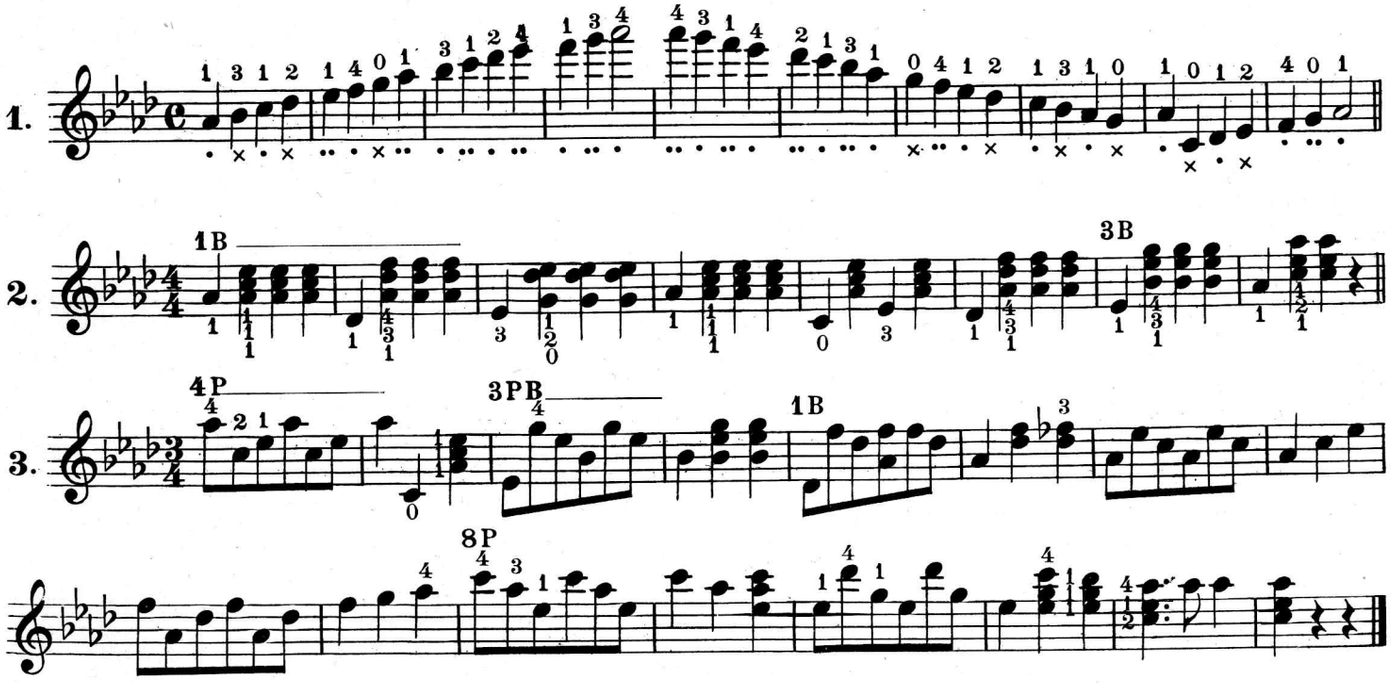
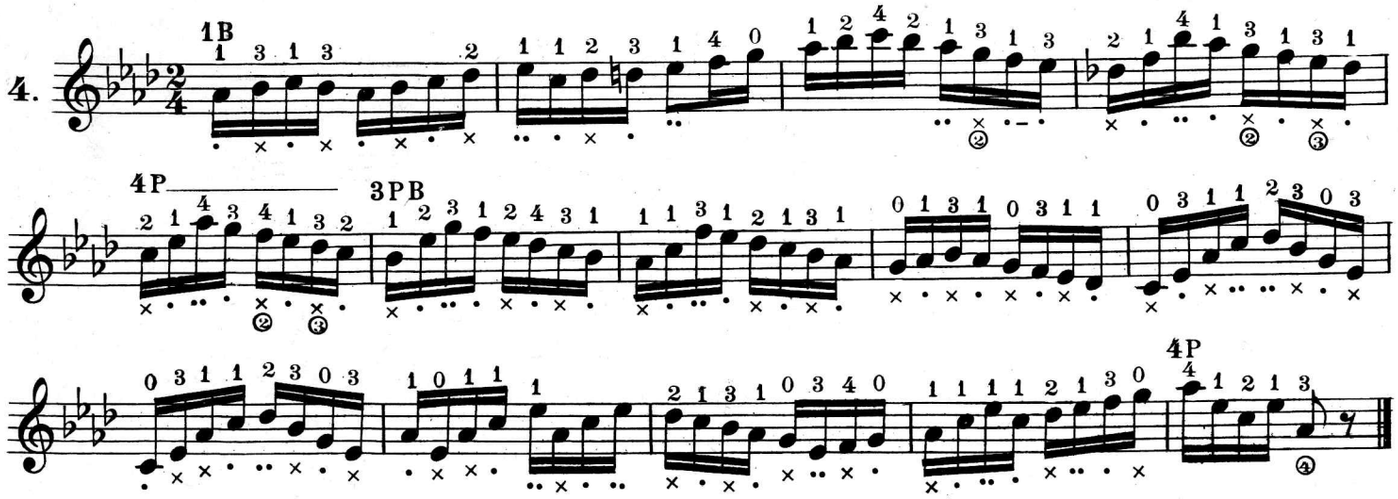
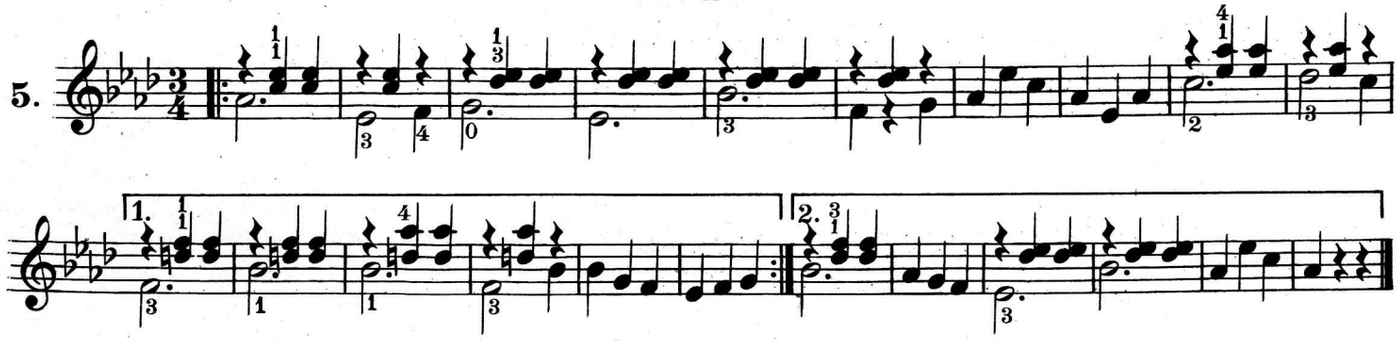
Scale and Key of A Flat



Study

Waltz

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BANJO—LESSON 50.

CHORDS IN F MINOR AND E MINOR

This lesson gives you several chords in the minor keys, and the illustration at the top of the music sheet shows you exactly where you will find the notes on your Banjo.

You will remember that F Minor is the relative key of A-Flat, and that the Ab signature (four flats) is used in writing the music for it.

E Minor is the relative minor of G Major, and the signature used is one sharp.

Notice the E-natural which occurs in the F Minor chords, and the D-sharp used in the G Minors. These are characteristic of the minor keys and will help you to determine whether a piece is in the major or minor mode.

WALTZ IN SIXTHS

This interesting selection is a study in sixths. By that, we mean that there is an interval of a sixth between the leading notes, as from G to E in the first full measure, B to D, E to C, and so on. This interval of a sixth is characteristic of the minor key, and in some of these chords, you will feel the minor, very strongly. The lower of the two notes strengthens the melody. It is made on the third string.

Remember to press the fingers down firmly, and do not pull the string until you have.

You will notice several rests below the staff. These refer to the bass part, and indicate that at these places the accompaniment has nothing to do. Observe the rests carefully.

THE HEALING INFLUENCE OF MUSIC

Kreisler, in a recent article in the Mentor, declares, "A beneficial act, like healing, is quite often accomplished by the art of music. The world is destined to hear more and more of this practical side of music."

It is interesting, indeed, to note the steps that are being taken in this direction. Back in 1919, there was a conference held in New York to discuss this very thing.

The inception of the idea dates back to antiquity. In the ancient scriptures of the Hindus, the Christians, the Egyptians, and the Chinese, there are references to the healing power of music. David, you recall, played on his harp and relieved Saul of the evil spirit that was upon him.

During the World War, the practice of playing for sick and wounded soldiers near the front as well as at base hospitals, demonstrated again the value of music as an auxiliary treatment, and afforded further opportunity to study its effects.

One surgeon announced that he was satisfied that if music was played while administering the anaesthetic in preparation for an operation the patient suffered less discomfort and required less anaesthetic. He also had certain records played on the phonograph as his patients came out from under the effects of the drug with very pleasing results.

There are many reports of the healing influence of music, all of which point to the growing importance attached to this phase of the art.

There is the case of a young lady out on one of our western ranches who was taken with a fever. She lived so far from a doctor that medical aid could not be obtained readily.

Some one suggested music, and a certain record was played a few times on the phonograph. It is reported that the young lady's temperature came down rapidly, and that she very soon recovered.

There is another interesting case—one of sleeping sickness. It seemed utterly impossible to arouse the patient. Finally, several of her native melodies were played on the violin, and when at length she recovered, she declared that it was these melodies which recalled her from her stupor. The music reached through the veil and touched her sensibilities when all else failed.

There is, of course, music for every mood.

"March of the Men of Harloch," "The Marscillaise," or "The Battle Hymn of the Republic" have a tremendous exhilarating influence. They arouse tired spirits and fill one with new courage and action.

On the other hand, such selections as Godard's "Berceuse from Jocelyn," Handel's "Largo," Mendelssohn's "Spring Song" or the familiar gems, such as "Sweet and Low" or Stephen Foster's "Massa's in de Cold, Cold Ground," bring quiet and peace. They calm down tired nerves, and often bring sleep to the wakeful.

And so it goes. Each sort of music has its peculiar effect on the mood and mind of those who hear it.

As times goes on, more and more tests will be made, and it is not too much to expect that the time will come when certain musicians will specialize in the therapeutic department of the art.

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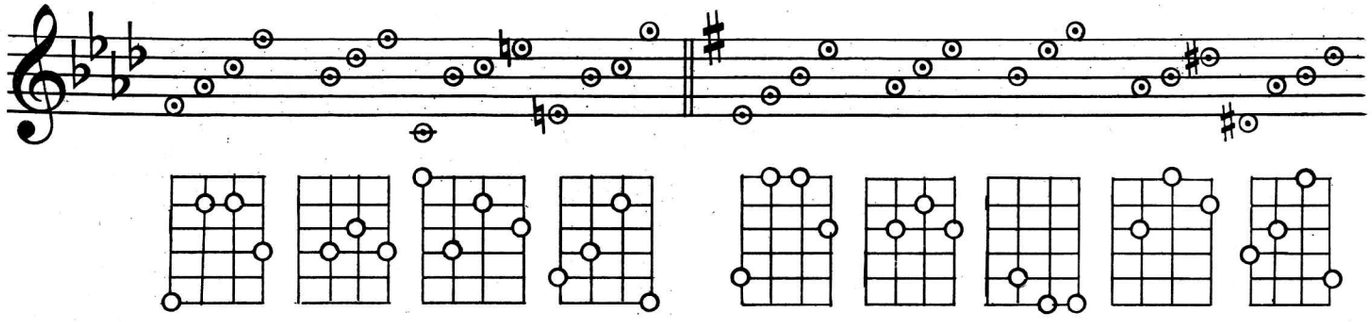
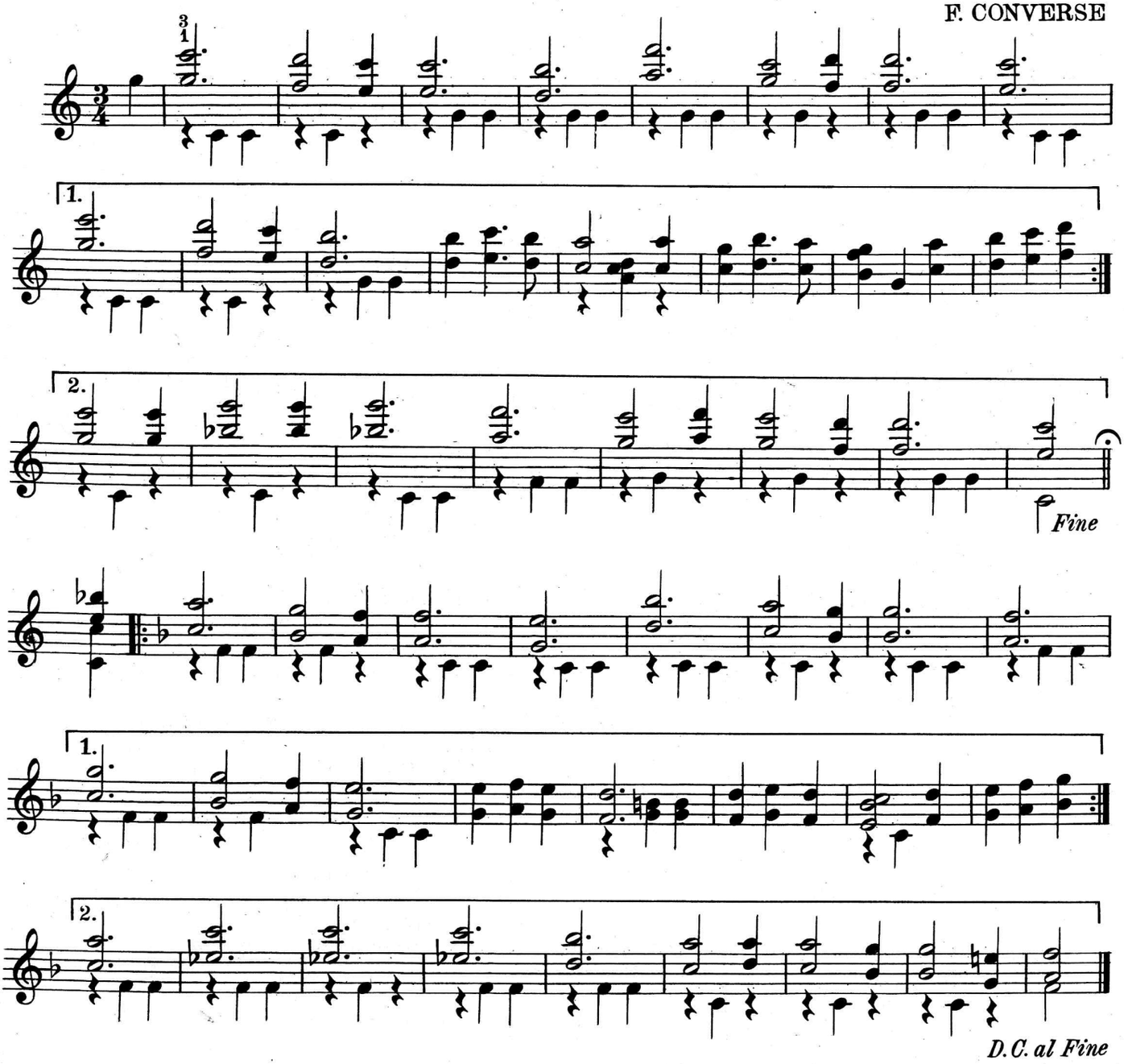
Chords in F Minor and E Minor



Waltz in 6ths

F. CONVERSE

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SEVENTH TREMOLO

The two melodies, played in tremolo and with thumb accompaniment, should not trouble you if you have thoroughly learned the previous exercises.

In the first one you will notice that there are a number of barres and positions. Of course, these are necessary, since the first string is being used all the way for the tremolo. These must not be played fast, for there are places in both that will be almost impossible to play if you go too fast, for instance, where the thumb has to pick the eighth notes.

In the second strain, or part of the first exercise, the word rit. is written under one measure, and over the next one the words "A Tempo." This means that you are to ritard, that is, play gradually slower, in the first measure, and come back to the original rate of speed in the next. This very often occurs in music, and is very effective, if well done.

Number 2 is peculiar in one way, and that is that the melody or "air" is first in the bass, picked with the thumb, and then tremoloed in the upper notes. In the first two measures it is in the lower part, also in the four measures beginning at the fifth. The four measures between the two double bars have the melody in the upper notes, while after the second double bar, it is exactly like the first eight measures.

It is hardly necessary to remind you that all the notes with the stems turning up are to be played tremolo, while those that turn down are picked with the thumb. It will be well to learn the first melody thoroughly before you attempt the second. The tremolo is something that should be sandwiched in with the other practice, since if you practice any one style too long, you will lose ground on the others.

REGULAR PRACTICE

*Don't fail to practice regularly **EVERY DAY**, even if it is only a short time, for it is the regular work that counts.*

There are two more scientific principles of practice that will be of great help to you, if you will follow them faithfully.

*Not only should you make it a point to study regularly, every day, but you should also practice as nearly at the same **HOUR** each day as you can.*

Experiment shows that if we get into the habit of doing a certain thing at a certain definite time day after day, the mind gets into the habit of so doing, and less time and effort are lost in taking our attention from the previous task and getting started with the practice.

The mind really is a wonderful thing, and if we use it to the best advantage, we are able to get marvelous results from it with but very slight effort, indeed. Orderliness and regularity in our tasks helps the mind to give us its very best results.

The next important point about practicing is attention to review work.

It is well to start each practice hour with five or ten minutes devoted to review exercises, particularly studies and scales. The reason for this is plain when we stop to consider the question.

*Learning comes from adding one thing to another. We learned the alphabet in that way by remembering that **B** comes after **A**, and that **C** follows **B**. It is always easier to acquire additional knowledge about a subject that we have already studied than it is to take up an entirely new subject. The mind works according to the law of association. We learn new things by comparing them with the old things we know.*

So, if you will start each day with review work, it gives the mind something to fasten to in taking up the new lesson, afterward.

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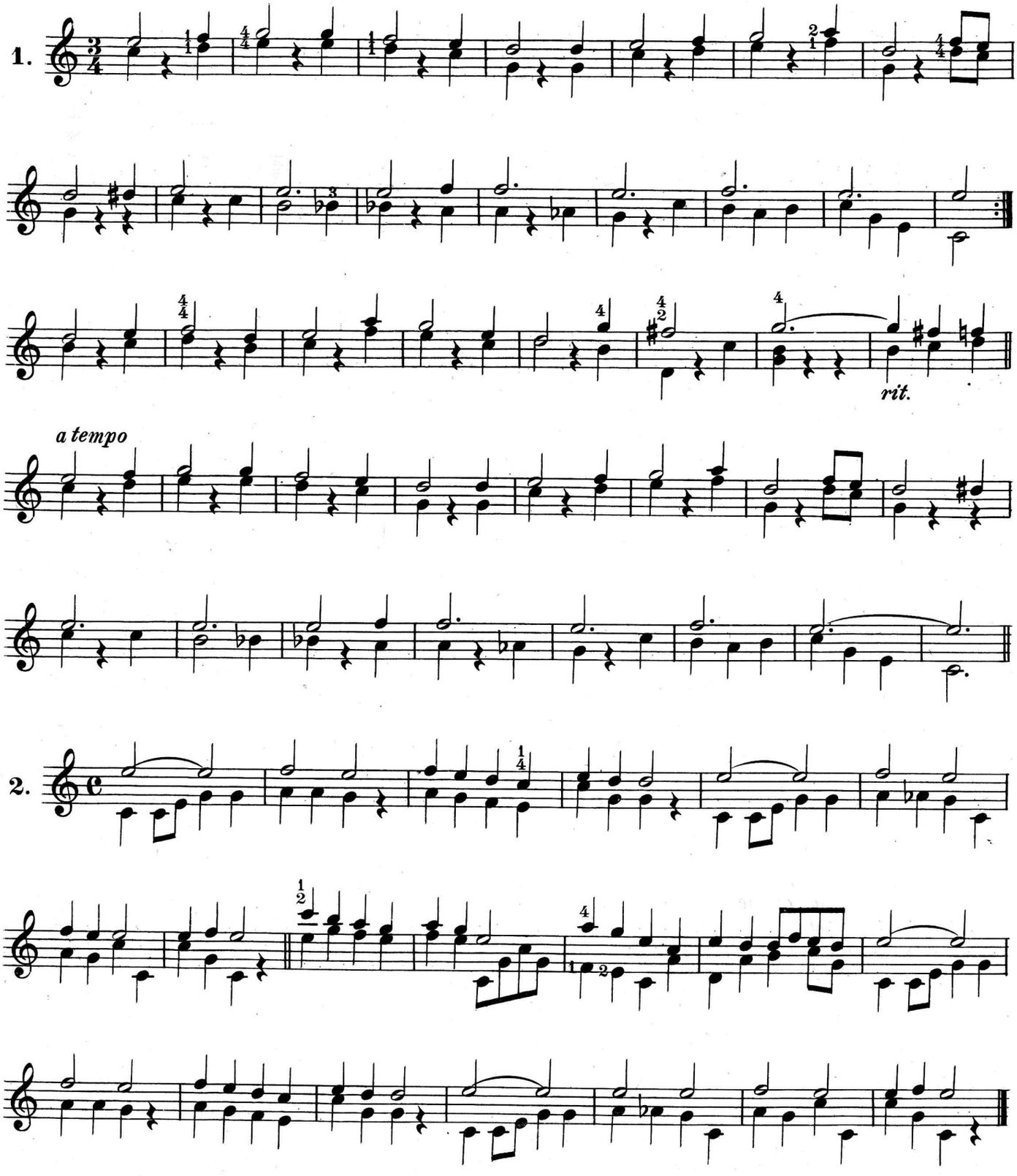
Seventh Tremolo

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BANJO—LESSON 52.

HOW WE HEAR

The sense of hearing depends on a wonderful mechanism.

Sound is the effect of vibrations. When you strike the key of a piano, the blow is transmitted through the action of the instrument until the hammer finally hits the string. This sets the string in vibration. The string, in turn, sets up a certain amount of vibration in the sounding board of the piano.

The string and sounding board together, set the neighboring layers of air in vibration and this movement travels along until it reaches your ear. The outer part of the ear is shaped a little like a funnel. That is so that it will collect the sound and lead it into the middle ear.

Here, the sound waves come to a membrane which is just like the head of a drum, and as you know, this is called the ear drum. In the inside of the middle ear are the three little bones of which you have doubtless studied—the hammer, the anvil, and the stirrup. These work together to transfer the vibrations to the inner ear.

Within the inner ear, research assures us, there are at least 60,000 nerve fibers. These are what convey the sense of sound to the brain. Different sounds or pitches have the power to influence different ones of these 60,000 nerve fibers, so, theoretically, at least, the ear should be able to hear 60,000 different sounds.

This is infinitely more than we use in music. The piano has only 88 keys; but, of course, there are many pitches in between each of these keys. The ordinary ear can distinguish the difference of a quarter of a tone between pitches, and, besides that, there are sounds lower than the bottom note of the piano which the ear can hear as well as tones higher.

The pitch, the tone color, the loudness of a sound, all tends to stimulate certain of these nerve fibers, and as these different sensations are conveyed to the brain, they awaken in us different feelings.

For instance, music written in the key of G Major will impress us as joyful and lively, while music in the key of B-flat Minor is more melancholy and sad. As music changes from one key to another—from Major to Minor—our feelings change also from gay to sad. Some music expresses courage and awakens courage within us. Other music is almost depressing in its effect. Sometimes a single note seems to shake our very being just as a vase will vibrate to some certain pitch.

We cannot state the reason for these facts, but from them you will begin to see why Music, more than any other means of expression, is a universal language.

WALTZ IN Ab

Although very little music is written in keys with flats for the banjo, this will be a very good exercise, and at the same time a pretty piece.

Be particular to leave the fingers of the left hand at the fret for the long notes while playing the accompaniment chords.

The positions of the fingers being quite different from those which occur in the natural and sharp keys, it will be an interesting study of the frets.

A barree with a position at the first fret occurs frequently, and while this barree is held you should keep the third finger on the bass string, for instance, in the first and second measures of the waltz.

The slurs in the second part indicate that the second note should be played with the left hand alone.

It is self understood that you will use the short, the fifth, string for the note G whenever it makes the execution faster.

In the last part you have several octave passages which are well worth your particular attention.

It should hardly be necessary to mention the fact that the note G flat is made at the same fret as F sharp.

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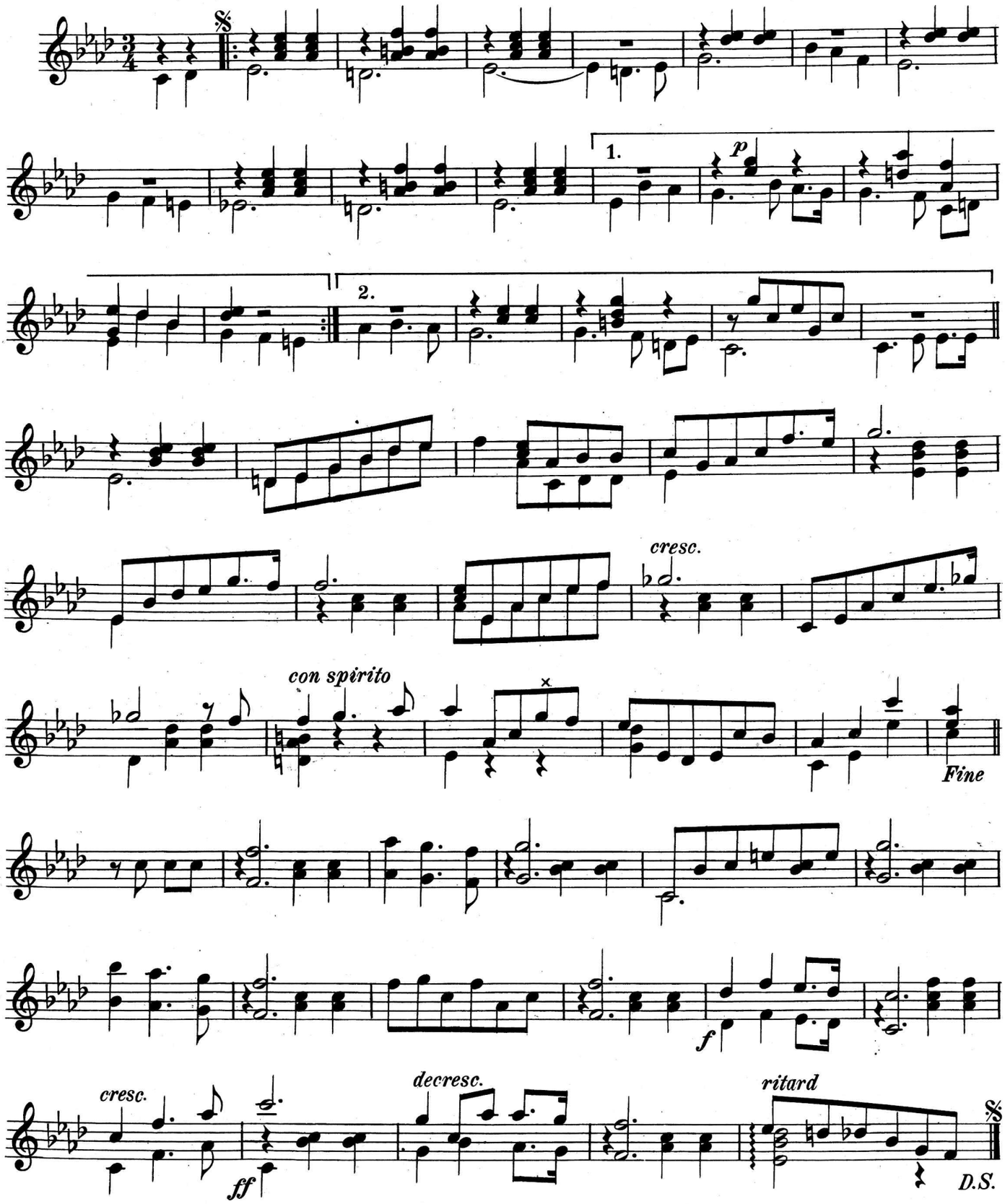
Waltz in A♭

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BANJO—LESSON 53.

BILLY WILSON'S CLOG

The first piece in this lesson is valuable for at least two reasons—because it introduces the dotted note and because it has considerable position work.

The first thing to notice is, of course, the key, being G requires F sharp, that is, one fret higher than F played in the natural scale.

A dotted sixteenth is really just three times as long as a thirty-second note, but in the actual playing of this piece, or, in fact, any piece which has dotted notes in rapid tempo, it is not possible to be absolutely sure that the note is being held just three times as long as the thirty-second which follows it.

The general effect is what must be worked for in this case, and the effect is exactly as if the first note, which is dotted, were held just one beat and then just as it is time to play the next DOTTED note, the little thirty-second note is brought in, exactly as though it were a GRACE NOTE, and really belonged to the following dotted note.

Thus it will be seen that the shorter notes are really so very short that they have scarcely any time value at all, but are played just like grace notes.

Every dotted note must have an accent and be held a whole beat. Remember this, and the whole thing is solved.

Be sure to get the left-hand positions exactly as marked, and, of course, the right-hand fingering as well, since this is something which can NEVER be slighted.

Occasionally you will find a figure in a circle placed under a note. This means that this particular note must be played on the string indicated by the figure.

TARA'S HALL

The second piece will offer no special difficulties if all the directions above and below the notes are carefully followed, and the same is true of No. 3. This last one is played rather slowly, while the others are very lively, as the names would indicate.

Tara's Hall is a characteristic Irish song, the words of which were written by the famous Tom Moore.

On the hill called Tara, in Meath county, the castle of the ancient Irish kings was situated. For long years, this song has lamented the fact that Ireland was no longer a free kingdom and that her harp—the national instrument—no longer resounded throughout the regal halls.

The original name of the air was "Gramachree," which means "Love of My Heart." The air, which dates back before 1746, anyway, is both plaintive and beautifully fascinating.

Ireland is rich in the most beautiful, varied, imaginative folk-music of the world. Not only are the melodies nobly pathetic, and strong in human appeal, but in many instances they are also full of a heroic quality that will preserve them for all time.

Many of these Irish folk-songs are very, very old, indeed. Some of them have harmonies and cadences that are not used in present-day music, at all. An example of this is the old tune called "The Old Head of Dennis," which we know as it is set to the song, "The Meeting of the Waters." A study of this selection discloses the fact that the air is composed of a scale of but six tones, the seventh, which is the leading tone of our prevailing major and minor scales, is absent.

Political change has come to Ireland, but it is safe to prophesy that the haunting strains of "Tara's Hall" will never be forgotten.

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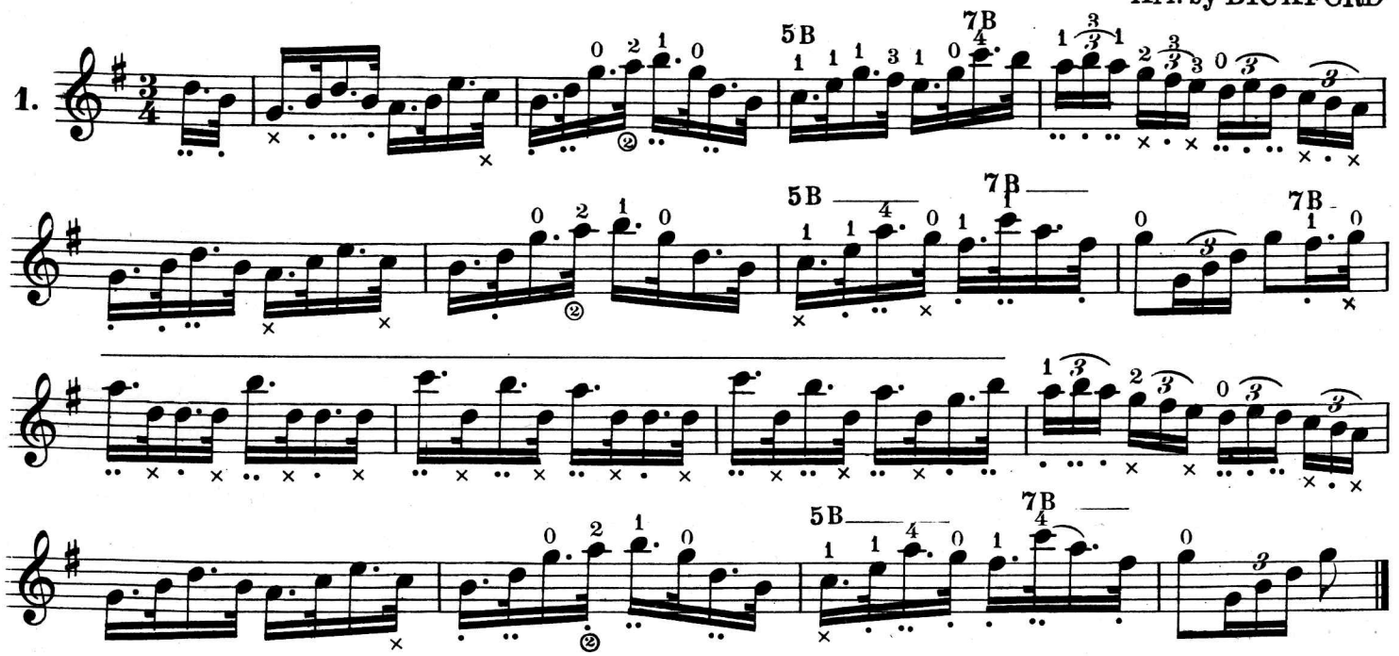
Billy Wilson's Clog

Arr. by BICKFORD

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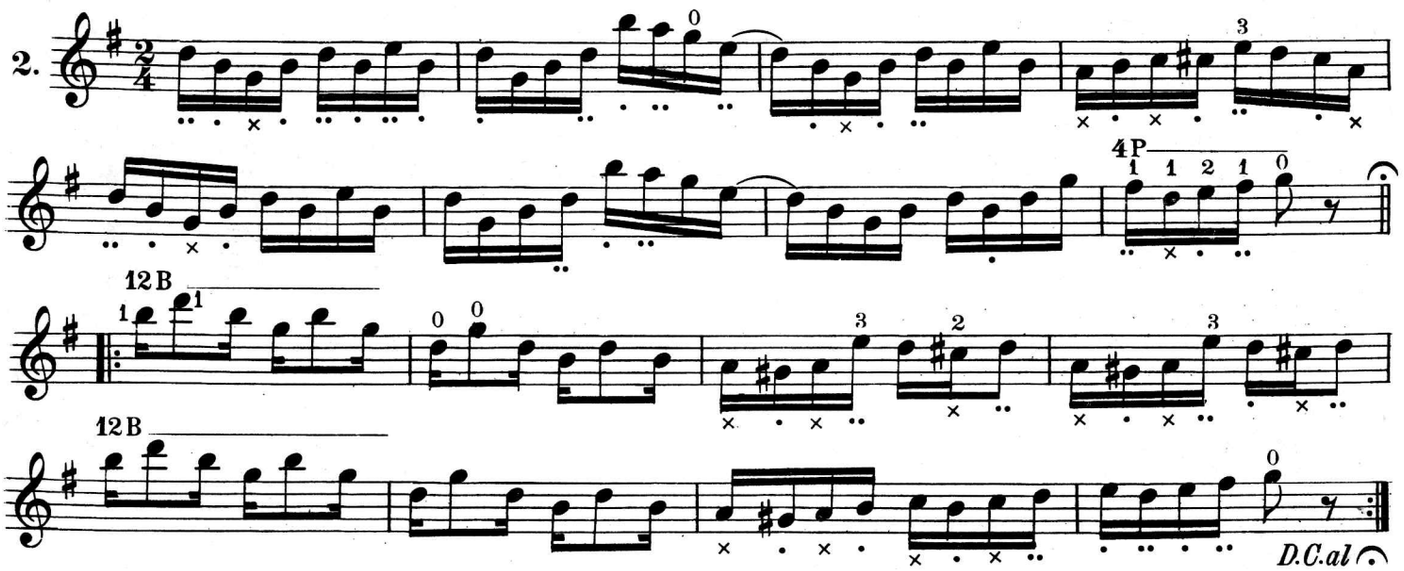
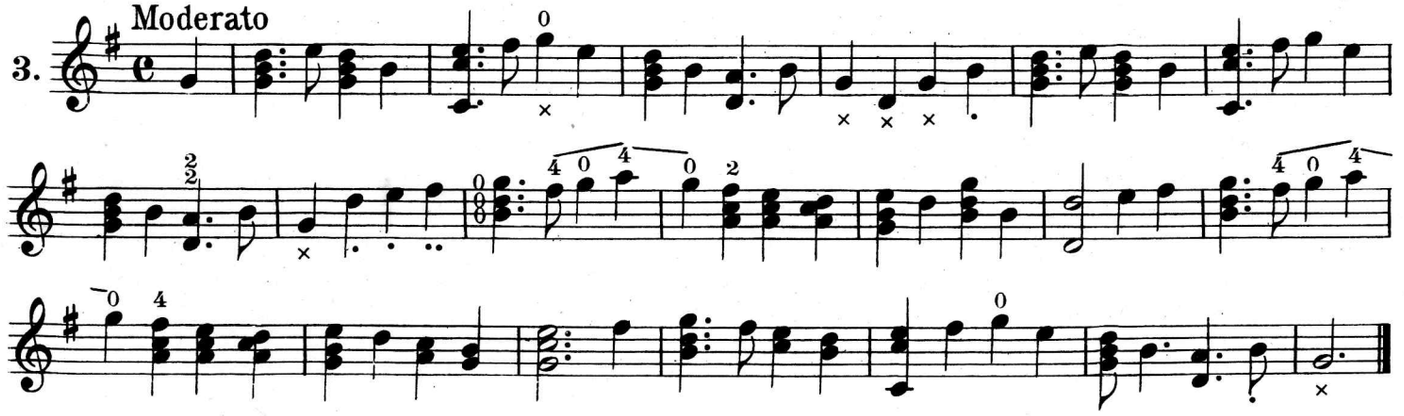

Tara's Hall

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BANJO—LESSON 54.

EXERCISE INPOSITIONS

The exercise in this lesson is in the key of Bb, which is not exactly a congenial key for the banjo, yet it is well to know all the keys so as to be prepared for anything that may come, and it is not at all unusual to find pieces written in this key.

You will notice that nearly the whole of the first two braces is played in the tenth position. By leaving the hand in this position, much unnecessary shifting is avoided. The first process is to bar the tenth fret with the first finger, which stays in this position for six and a half measures.

You will now notice that the first note, B-flat, is taken with the second finger, and, of course, the only available place for it is on the second string at the eleventh fret. Then the second note is on the first string, tenth fret, already made with the first finger, while the third note, D, is found on the first string at the twelfth fret, with the third finger, and the last note in the group of four sixteenths is the same as the first.

Thus it will be found that all the notes, until a change of position is marked, can be found right within the easy compass of the fingers when in this position.

Whenever there is an "o" over a G, it, of course, means that the open fifth string is to be used. It also happens several times that the second finger of the right hand must play the second string. It is very essential that the fingering for both hands be followed very closely.

In the seventh measure it is necessary to make a sudden shift of position from the tenth to the twelfth barre. It is better to keep the first finger rather tightly on the string, still moving it very quickly. Then the C's in the eighth measure are taken on the second string at the thirteenth fret.

At the beginning of the third brace the tenth position is again taken, and kept until near the end, where the hand shifts to the sixth position for a part of a measure, then taking the third barre and holding it until the end. Play this slowly at first, gradually working it up to a good tempo.

LONG, LONG AGO

"Long, Long Ago" is to be played throughout with the tremolo, except the very last line. This, being marked "sempre pizz," is to be played in the usual way.

You will notice that the melody has the stems turning up all through, while the accompaniment, that is, the lower notes, has them turning down. This means that only the melody notes are played with the tremolo, all the lower notes being picked in the usual way, with the thumb. If both notes were to be tremoloed there would be only one set of stems, all turning in the same direction. Furthermore, if the chord of two or more notes were to be played with the tremolo, it would all be done with the first finger, since the thumb never does anything but pick in the ordinary manner.

You must be careful in playing this, not to make the accompaniment too loud, for the melody must stand out prominently above the other notes.

Try to see how softly you can pick the lower notes. It might be well to play the melody through a few times without using the thumb since the first finger must be able to keep continually at it without stopping just because the thumb happens to go the same time.

The long slurs over several measures show the beginning and the end of the phrases, and there must be a slight break in the tremolo at these places. It is also necessary to make a slight pause between two notes like the first two E-flat's in the first measure, since they would sound as if they were tied, otherwise. Be sure to follow the left-hand fingering closely, and also remember what key you are playing in.

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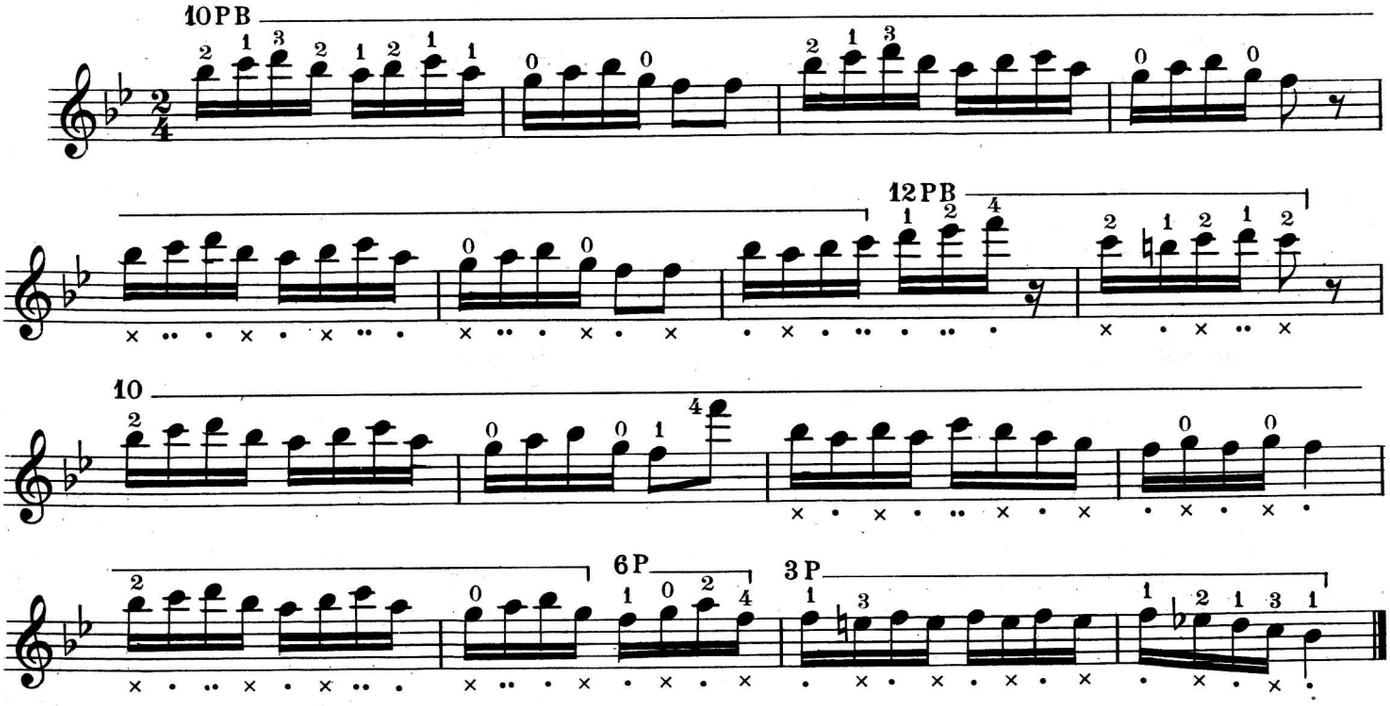
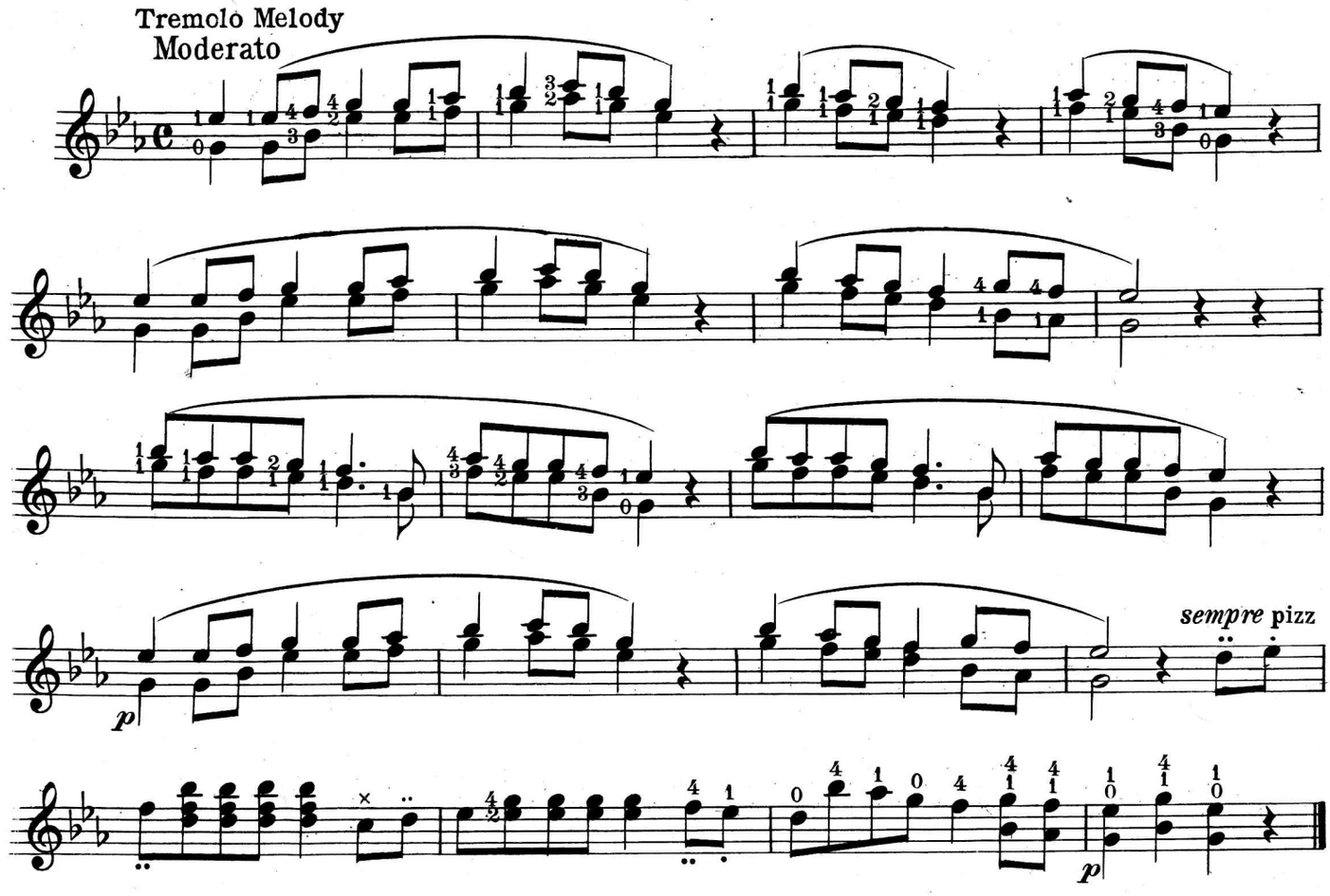
Exercise in Positions

Key of B♭



Long, Long Ago

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BANJO—LESSON 55.

HARMONICS

Harmonics are flute-like sounds which are produced by merely touching a string with the fingertip of the left hand, not pressing it against the finger board, and taking it off as soon as the string has been vigorously picked by a finger of the right hand.

Bear in mind that the Banjo strings are actually tuned one octave lower than the notes are printed and in comparison with other instruments or, you may say: Music for the Banjo is written an octave higher than the pitch of the notes on another instrument.

To produce a flute-like (Flagolet) D, touch the first string at the twelfth fret.

At the twelfth fret you make the harmonic of the open string.

At the seventh fret you get the harmonic of the fifth.

The fifth of D is A.—D E F G A.—1-2-3-4-5.

At the fifth fret you get a harmonic sound which is an octave higher than the open string.

At the ninth or fourth fret you get the harmonic of the third of the open string.

You should commit all these harmonics to memory if you desire to be able to introduce them in a piece, and this requires patience.

This lesson cannot be learned thoroughly in one week unless you are gifted with an exceptionally good memory.

MEMORIZE THESE RULES

A chromatic scale of harmonics can be played above the twelfth fret. To play these harmonics the strings must be pressed down in the usual manner with the left-hand finger at the twelfth fret. Then touch the string gently at the twelfth fret from the one at which the string should be stopped (to play the note in the ordinary way) with the first or second finger of the right hand, and pull it with the thumb which must be drawn well under the hand. This is also quite difficult and requires much practice.

To make the harmonic C sharp, for instance, press the fourth string down at the twelfth fret with the left-hand middle finger. Then touch it at the thirteenth fret with the first finger of the right hand, pull the string with the right-hand thumb, which must be drawn under the hand. You will at once recognize that this is a new "wrinkle" which will keep you busy for many an hour.

The very last group on this sheet, the notes, D B G B D occur frequently and not in the same rotation. You may find: G B D B G or any other combination. It is easily played, as you simply have to lay the first finger across the twelfth fret.

The fourth string will be tuned to D.

An important help in memorizing the location of the hormonics, and in memorizing your pieces in general, is to study the piece away from the instrument. Memorize the picture of the notes.

Indeed, every composition should be studied carefully mentally before taking up your instrument to play it. In time, you will be able to hear the melody running through your head just from looking at the notes. Studying this way, you should notice the intervals, particularly. See whether the theme repeats itself in the same or related keys. Notice the time pattern and see where it repeats, also.

After you form the habit of this silent study, you will soon be able to grasp the purpose of the composition and the thought of the composer to such an extent that you will play the selection much more readily at sight than ever before.

Another important thing in taking up a new selection is to study out the fingering. Where this is not readily evident, or where there is a choice of methods, try all of the different ways that suggest themselves to you. Determine which is the very best one, all other things considered. Mark your music accordingly. And then, every time you play the selection, make it a point to use this one best fingering just as you have marked it.

It is these little supplementary points in the lessons that will enable you to make more rapid progress than the average. Make the most of them by putting them hard to work in your behalf.

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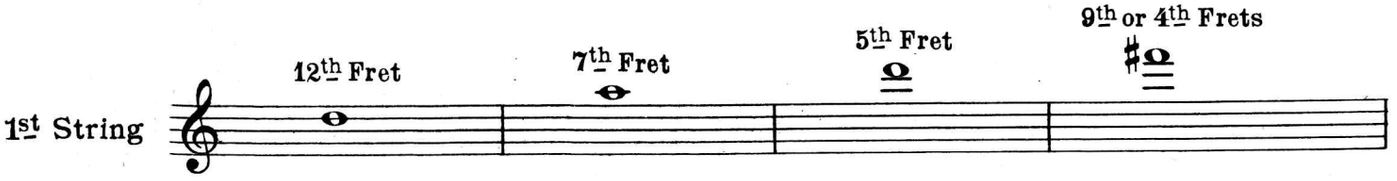
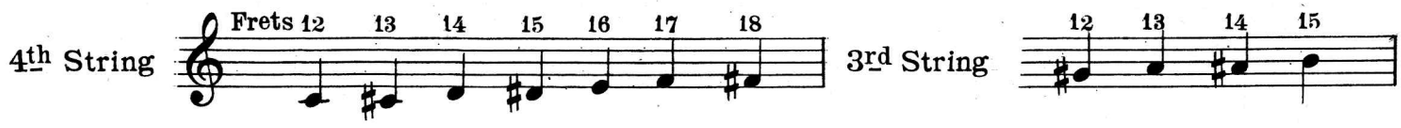
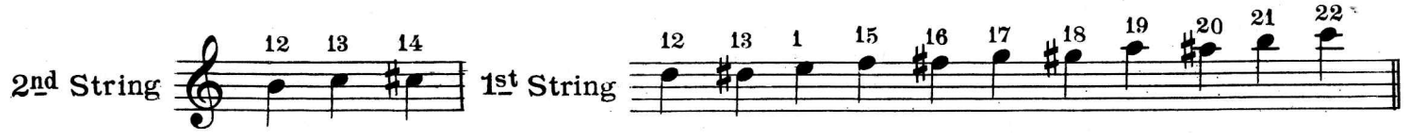
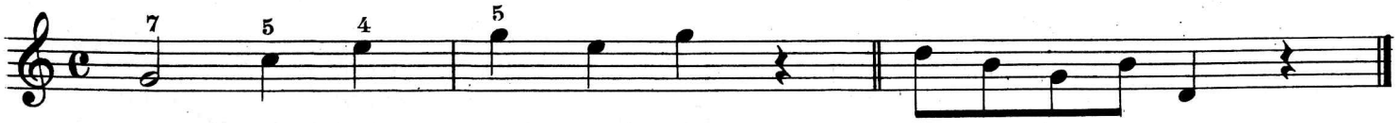
Harmonics

Exercise in Harmonics

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BANJO—LESSON 56.

EIGHTH TREMOLO

This lesson is entirely in chord or double string tremolo, each number being played entirely on the strings on which it starts. This will require considerable shifting of the left hand and you must be careful not to stop the tremolo in the least when making these changes in position.

The singing effect which the slides make is one of the most beautiful it is possible to make on the banjo, so this must be practiced very carefully. It is also essential in making these shifts that the left hand fingers remain on the strings in going to the new position.

The fingering is marked very carfully, so you will have no difficulty in getting it right, if you follow the marking.

In tremoloing two strings it is necessary to draw the hand back over the strings a little more than for the first string, but the motion of the finger is exactly the same, it being allowed to brush easily across both strings. Be sure that the motion is entirely from the second joint of the finger, rather than from the knuckle, and also that the second and third fingers rest on the head.

The slurs over the notes show when to make a slight break in the tremolo, so you must see to it that there is no break except at the end of the slur. In these places the end of the tremolo is very soft, and it must not stop with a little jerk or accent, as it seems very natural to do.

The first note in the new phrase, or "sentence," must be accented slightly, however. These little distinctions are called phraseing, or "punctuating," and are the things that distinguish artistic playing from that which does not bring out the meaning of the music at all.

These three studies must be taken quite slowly, since the beautiful effect of the tremolo is entirely lost if the movement is too fast. Indeed, in the more lively movements there is no need nor time for the tremolo, since its main object is to sustain long notes which would otherwise stop vibrating before the next note was played.

In Ex. No. 3 it is necessary to bring the hand and fingers well over the strings, in fact, far enough so that the second and third fingers press tightly against the first string. The movement of the finger must be very even and quite rapid. Make the effect as much like a chord of two notes, played on the organ, as possible.

"NEARER, MY GOD, TO THEE"

Before you take up the study of this selection, look back at Lesson 16. *This will lend new purpose to the work you do on it.*

There are a few pieces that never get too old, and "Nearer, My God, to Thee," is one of these. You are certain to win the approval of almost any audience with the careful rendering of this number, so give it the careful attention it deserves.

The Church has played an important part in the development of music. Not only has singing been a form of worship with many peoples, but much instrumental music, as well, has been written expressly for church use.

Hymns, like the old favorite of this week's lesson, have done much to strengthen the faith of the people, and to keep their enthusiasm warm for religious service. There is something about congregational singing that gets people closer together in spirit, and this fact has not been lost sight of in the various forms of worship.

Hymn tunes are comparatively easy to compose, and it may afford you considerable pleasure to try your hand at it. You will doubtless be surprised how easy it is. On the other hand, a careful criticism of your efforts would probably disclose the fact that you had violated many of the rules of harmony, unless you have also made a study of that subject.

And if you have NOT studied Harmony and Composition yet, why not? We have an excellent course in this subject which offers advantages over any other method of teaching. Better look into it, at once.

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Eigth Tremolo

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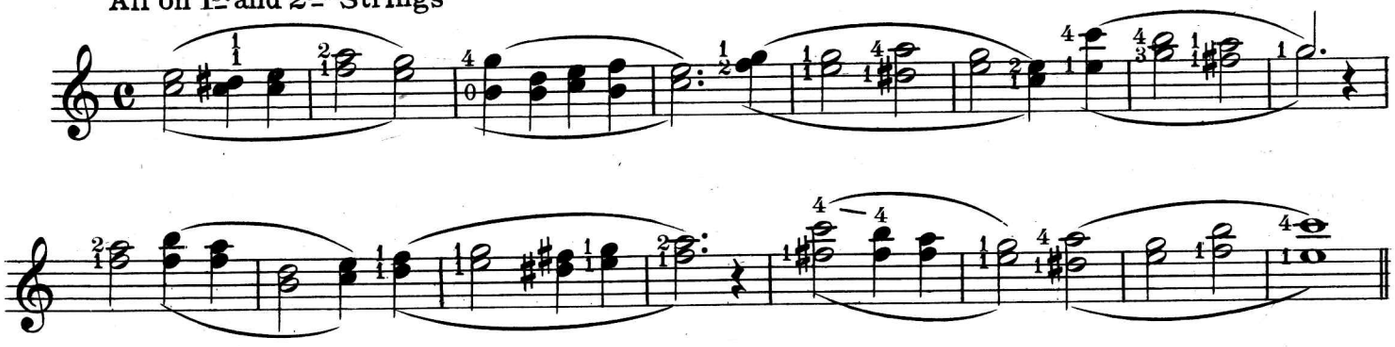
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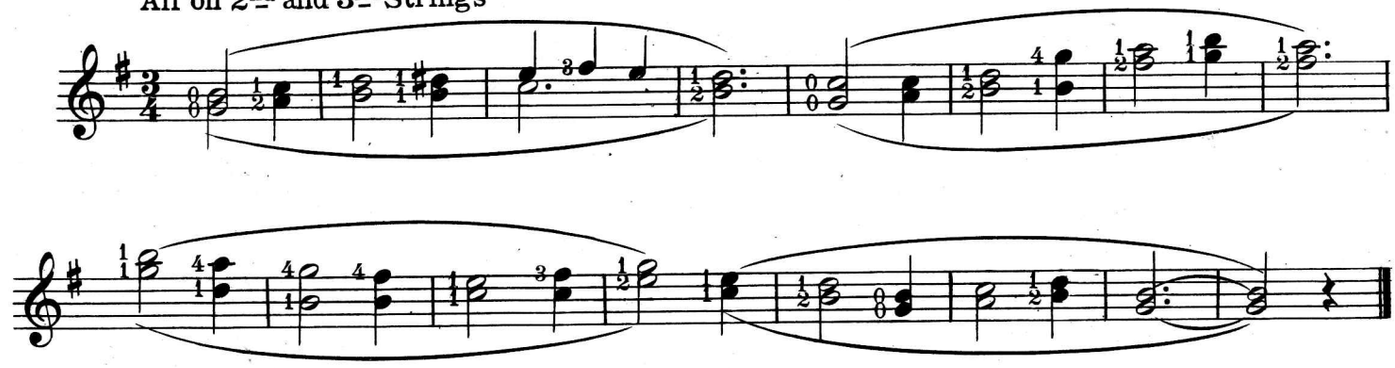
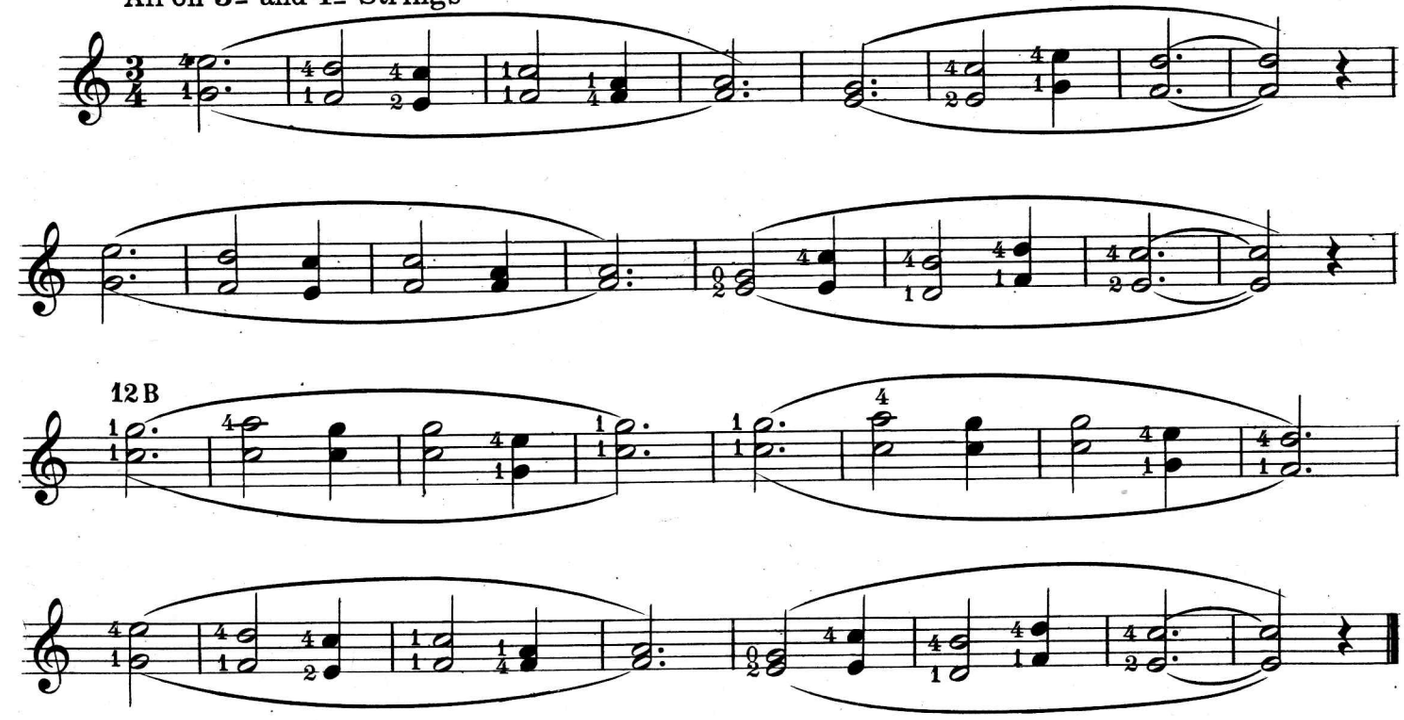

Nearer, My God, To Thee

All on 3rd and 4th Strings

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BANJO—LESSON 57.

A JOLLIFICATION IN DARKTOWN

This lesson introduces two distinct varieties of time or rhythm, both of which will require very careful study and practice to master.

The Introduction contains what is known as syncopation, or "rag-time." This simply means that there is to be an accent in an unusual place, that is, in this piece, on the last half of the first beat (counting four beats to each measure). It is always best to count four to a measure in this kind of time, especially if there are sixteenth notes introduced, since by the use of the word "and" there is actually a word to say for every note in the measure, and this insures a more steady rhythm than you would be likely to get if two or more notes were to be played to one word.

In counting four to this piece it is necessary to give each 8th note one beat, while two successive sixteenth notes would be counted one-and, or whatever the case might be. Thus, the first measure will be counted one-and-two-and-three-four, the words "and-two" coming on the second note, D. This note, being an eighth, is, of course, equal to two sixteenths ***TIED TOGETHER****, hence the two words while it is held.*

The last two eighth notes in the measure must be held long enough so that three-and-four-and, could be said to them, although it is not absolutely necessary to ***SAY*** *the "and" unless the two sixteenths are written out.*

Nearly every measure in the Introduction is counted like the first, so there should be no difficulty in getting this. You will notice that the fourth string is tuned to D instead of C, which makes it a little easier to play, since there are no C's coming on the bass string.

PRACTICAL USE OF HARMONICS

12 Har., placed over the first two measures, means that the third finger of the left hand is placed across the first four strings (in this case), directly over the 12th fret, but very lightly, scarcely pressing them down at all. These harmonics are very pretty when they ring out clearly, as they will if the finger is placed just right.

After the first two measures the hand moves back to the first position, taking the C-E in the usual way. Be sure to watch the fingering and position marks all through and you will have no trouble with it.

In the Dance, marked "Lively," it is necessary to accent the first and third beats in each measure very strongly, since this is the only way the desired "swing" can be obtained. The very first note in this movement, open D, is counted "and," and is played exactly like a grace note, in connection with the following G, which is ***ONE*** *of the new measure. The second G, which is a dotted sixteenth note, is held* ***ALMOST*** *as long as the eighth, while the A, a thirty-second note, is connected with the B following, exactly as if it were another grace note.*

These two notes, A and B, are counted "and," but the ***AND*** *is spoken (and played) so quickly that it has practically no time at all. The dotted sixteenths and thirty-seconds all through are played in this same way, the dotted note being held practically the whole beat, and the other being played almost* ***WITH*** *the following note.*

All the dotted notes have quite a marked accent, while the short ones are a little lighter. Both the right and left-hand fingering are very important, and must be followed if you expect to attain anywhere near the right speed. You will notice that the "snap" is frequently introduced. This selection is very characteristic of the banjo, and is very effective when properly played

You must, however, begin your practice of this selection very slowly. Indeed, always practice slowly, the slower the better, taking just a little section at a time and thoroughly mastering it. Practicing means the constant repeating of what you wish to learn until you can do it correctly and smoothly.

"Fast" practicing almost invariably mean that you will have to undo, to-morrow, what you hurry to do to-day. Speed must not be thought of until you actually know your lesson thoroughly and correctly. Apply these rules to the study of this selection and see what fine progress you will make with a small amount of concentrated effort.

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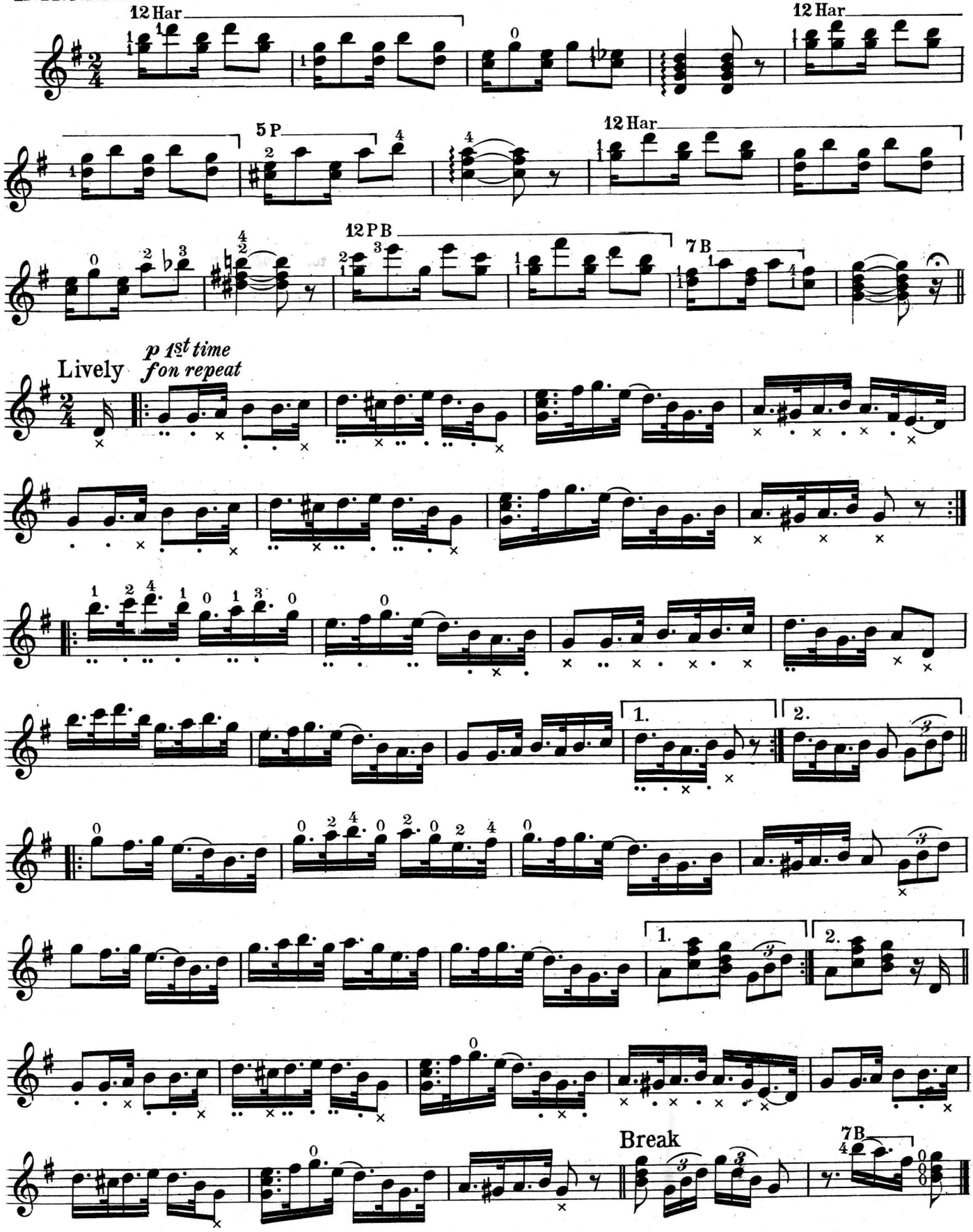
A Jollification in Darktown

Bass to D

INTRO: Andante

LANGWORTHY

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BANJO—LESSON 58.

PHYSICAL FITNESS

Do you make it a point to keep physically fit?

We are learning that music has a great deal to do with health and surely health has much to do with your ability to produce music.

Music is being used more and more in the hospitals for quieting and cheering the patients. Music played an important part behind the lines during the World War, lending support and courage to those sorely in need of it. Music is even playing a part in smoothing over labor troubles and the misunderstandings that have caused strife between capital and employes.

But what, on the other hand, has health to do with music?

Music is self expression. If that self which produces the melody is ill, the fact will be reflected in the playing. Music displays the hurts of the body and the hurts of the mind, as well. So, it behooves us who would be Musicians in truth, to keep well and happy.

To a great extent, this is just a matter of good common sense. Be thoughtful of your eating, your sleeping, your exercise, and your recreation. Then, let nature take care of the rest.

But when misfortune of any kind does overtake you—and none of us are continually immune—turn freely to your music for relief. You will find it. Pour out your soul in the melody of your instrument. If there is bitterness in the heart, let it come out. If there is sadness, express it and then replace it with joy. If there is doubt, play on until at length comes peace again, and the sweet assurance of understanding.

Music brings health—and health lends joy to music.

It is doubtful if there is any art which has such powers to sway the emotions as has music. Love, peace, fear, joy, sorrow,—every feeling which the heart of man can experience is called into throbbing, realistic being by the magic spell of music.

The wonderful power you are learning, thus, to wield, has an equal fascination for the player. The more you learn of your instrument and how to use it, the more intense will be your interest in it, and the stronger your determination to master its every phase.

Let everything you play be carefully done, and with power and expression, bringing out all of the hidden meaning that the melody was meant to convey.

Each piece is a story. Each story is a picture of some phase of life. Study it carefully so that you can translate its reality and meaning to those who hear you play.

The more of yourself you put in your music, and the better that self is, in every way, the greater will be your own pleasure in music, and the greater will be your influence upon your listeners.

"HAIL COLUMBIA"

We send you a national air which you should commit to memory.

It is an excellent chord and position exercise. The first chord is different from the average chord, because there are two notes for the bass string.

The E is played with the left hand only. The little finger strikes the string vigorously and immediately after the string has been pulled.

The other notes are also played in rapid succession, pulling the strings in the ordinary manner or gliding over them with the fingernails. The next chord deserves special attention and right here we will settle a question about right-hand fingering.

The average performer will pull the strings with the thumb, first and second finger. The student who desires to be able to use the three fingers of the right hand instead of only two, will pull the strings with first, second and third finger, reserving the thumb for a possible fourth note.

We recommend to your particular attention measures such as the first of the second staff. This refers to the bass notes which must be made distinct.

Use the fifth string for the note G on the first space above whenever this renders the execution easier.

When playing the third measure of the third staff you should change from first and second to second and third fingers.

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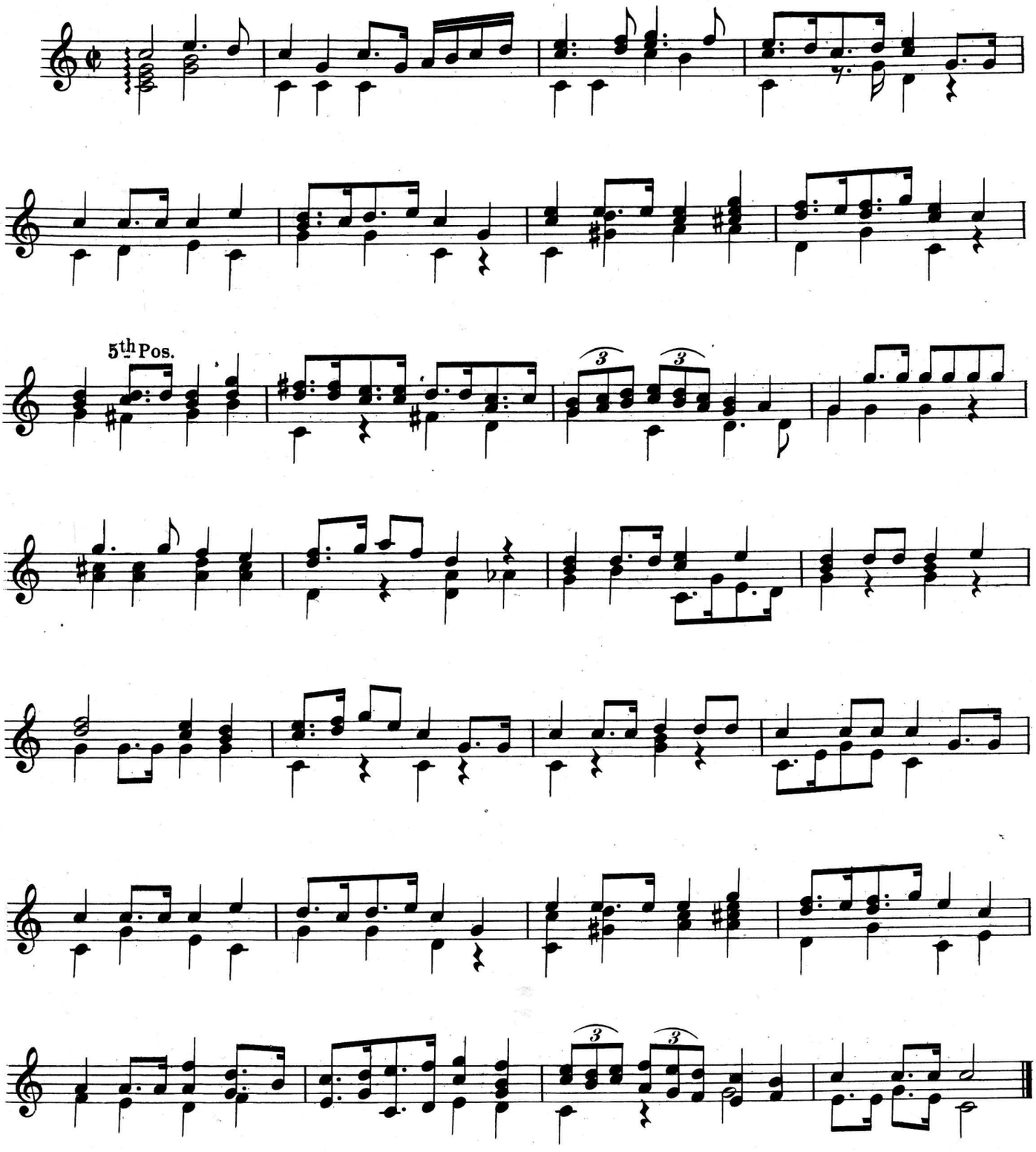
Hail Columbia

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BANJO—LESSON 59.

MAZURKA

When you see the piece you are playing called a "Minuet," "Waltz," "Gavotte," "Mazurka," or whatever it may be, the name should mean something very definite to you. It ought to bring up a picture in your mind of a form clear and distinct enough for you to describe fully to another.

All these forms mentioned above are various dance forms. The waltz, we have already considered. In this lesson, you have an excellent example of the Mazurka.

The Mazurka was the Polish national dance. It is written in 3/4 time, the same as the waltz, but it is in a moderate tempo, slightly slower than the Waltz.

If you are not absolutely certain about how to play the sixteenth notes, which follow the dotted eighths, or if you are in the habit of playing them almost as if they were eighth notes also, you should absolutley divide a measure into twelve fractions of time by counting: 1-&-2-&-3-&-4-&-5-&-6-&. *This will seem tedious but it must be done if you are not certain. By doing so you will have a count for every possible sixteenth note and you will know just when to play them.*

The fingering in front of the notes tells you when a barre or a barre and position is required. For instance, in the very first measure, you play the notes B and G by laying the first finger across the third fret and play the low F, of course, on the fourth string at the fifth fret.

In reference to the small notes would say that they are embellishments and must not alter the time given to a measure.

If you are in doubt about how to play them, you should first play a measure without paying any attention to them, and, by looking at the music, your eye will tell you that they must take their time from some other note and it will always be the preceding one if the small notes are similar to those in next to the last measure of the first staff.

Instead of writing these two notes, a little sign called a "mordent" might be printed for the F just as it appears in the fourth measure of the fifth staff for the note D, where you have to add two notes which are D and Eb. These two notes take up the time of the dot.

When a mazurka is played for dancing, every measure must be as long as the other but when you play it as a piece, as a solo for entertainment then you have the privilege of playing certain passages faster or slower.

At the end of a strain you may introduce a "fancy" run. There is one in the last measure of the third staff. The time is then completely disregarded. The rhythm is entirely neglected. While such a run will be more effective when played rapidly, it will be much better to play it slowly if the fingers have not been prepared.

ACCOMPANIMENT WORK

The exercise for accompanying the voice, a simple melody, will be useful to you if you change it to other keys, for instance, to G, F, or Bb.

All a soldier has to do is to obey orders—a very simple matter, it would seem. Yet, many times, it is truly difficult to obey orders. It is for this very reason that a soldier is given months of preliminary training before he is allowed to go into actual action—just to prepare him to obey orders—the very thing that he has from the first intended and desired to do.

An accompanist, also, must—in effect—obey orders. He must follow some one else's lead or command.

Sooner or later, every musician is called upon to act as an accompanist. He must either accompany a solo voice, or he must take a secondary part in a musical group.

If a musician knows in advance just about what is going to be required of him—if he has had his preliminary training—he will make good even the first time he is called upon to accompany another.

And so, we have given the short exercise for accompanying a voice, in this week's lesson. Study it carefully. Try to hum the voice part as you play the notes of the lower staff. Then, try it again and again, taking slight liberties with the time as you sing, for this is one of the favorite pastimes of a singer. And, as you play, try to bring out different expressions by variations in strength, shading, and phrasing.

The real secret of successful accompaniment work is sight reading ability. If you can read your music at sight, you will be able to follow along with any sort of singer.

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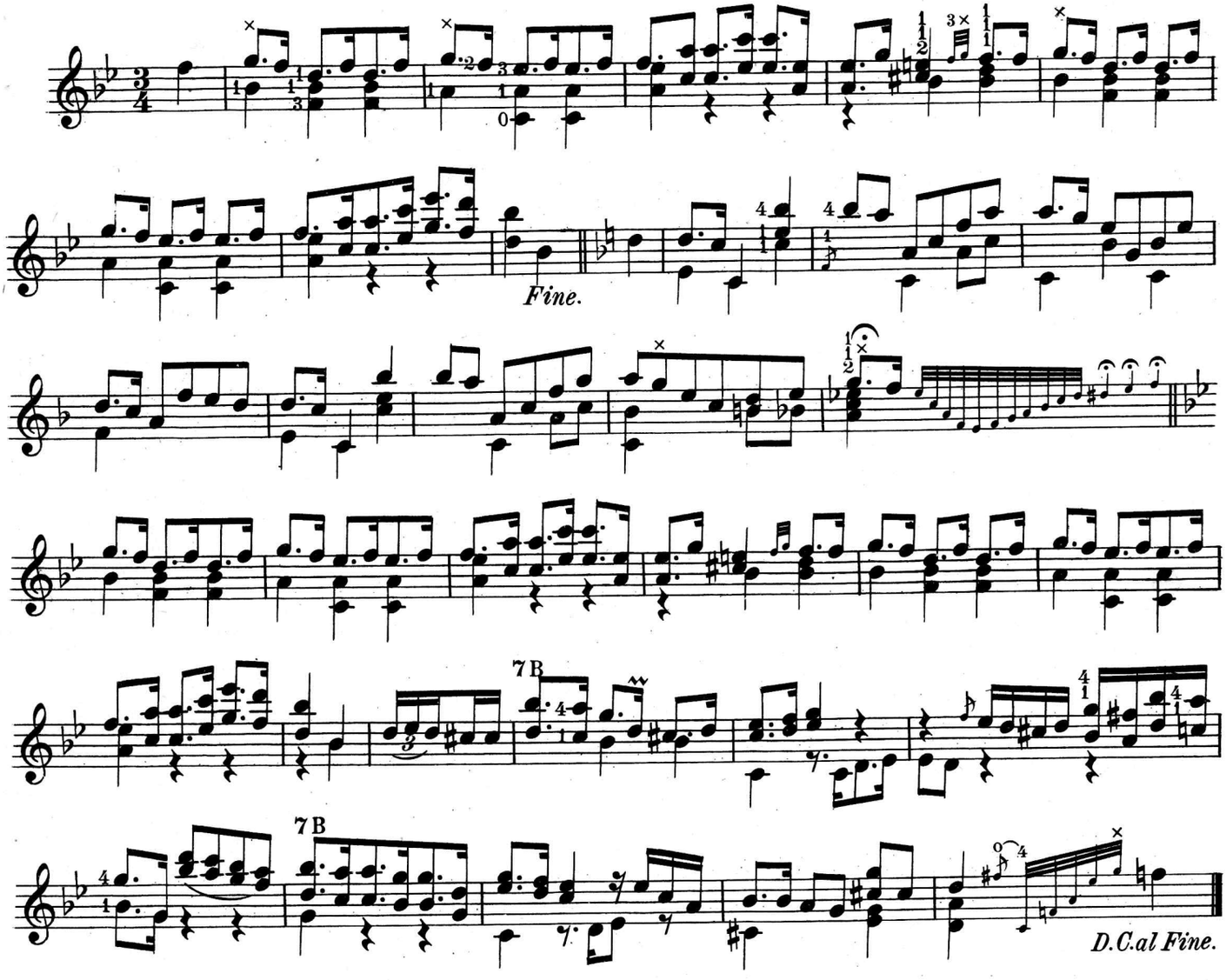
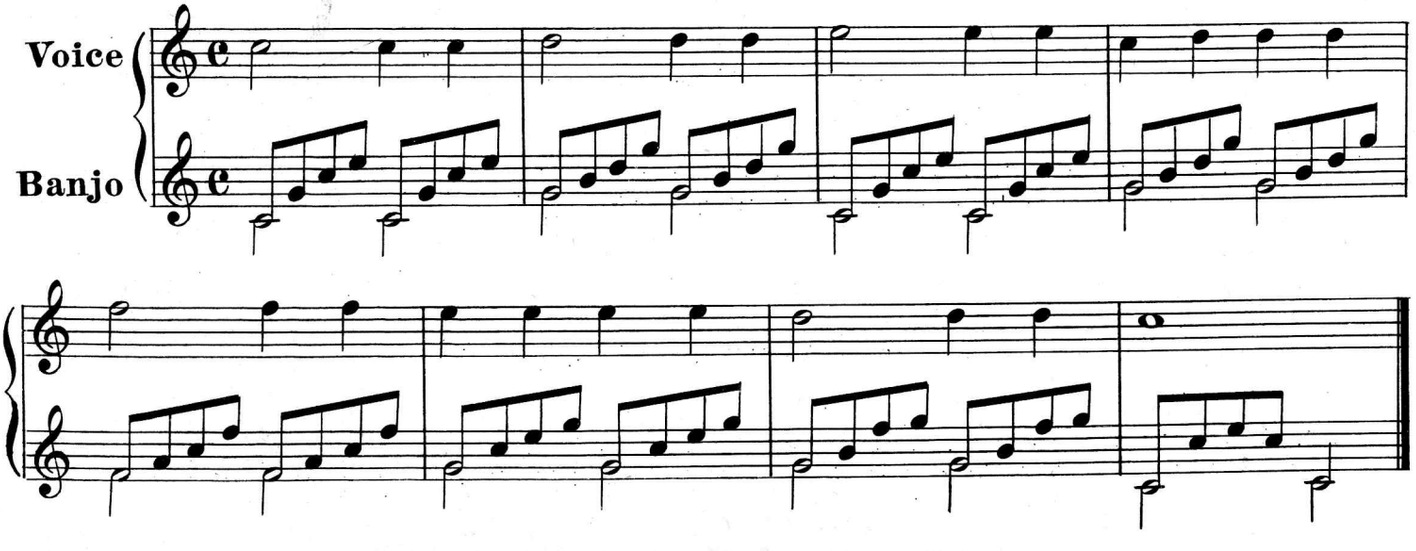
Mazurka

Exercise in Accompanying Voice

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BANJO—LESSON 60.

INFLUENCE OF THE DANCE ON MUSIC

Modern musical form has been influenced to a very marked degree by the dance. It became customary to combine different movements in dancing, some slow, some fast, and the accompanying music was in like manner welded together. With this as a basis, Haydn built up the Symphony which is the most highly developed cyclic form of instrumental music.

Have you seen a colt in a field run and kick up his heels? It is quite probable that dancing originally started with very similar antics on the part of humans. To this natural expression of hearty animal spirits was doubtless added pantomime and the recital of historic or mythical events. Perhaps at this stage, there was a very little movement save the clapping of hands and the possible stamping of feet; but later, distinct bodily movements were added.

Two distinct ideas of dancing developed. The Hindu, Arabian, and Persian nations built up the Oriental Dance which is purely a feminine accomplishment. The dancer stands in one spot and the dance consists of graceful posture and supple, rhythmic wave motions of the body from feet to head and back again.

The Western Nations, on the other hand, base their dances on various modifications of springs and kicks and postures. It is a dance of more or less vigorous activity which is more in keeping with the climate and characteristics of the Greek, Celtic, and Teutonic races. The men as well as the women take part in these dances.

THE SKIRT DANCE

This piece is particularly interesting on account of the question of time, and the measures are divided differently. Some beats, the time of a quarter note is taken up by a triplet, others by a dotted eighth note and a sixteenth, which renders the uniform counting—saying a word for every note—quite difficult.

Those who are not able to make four beats for a measure and to bring in the notes in the proper time should count at first 1-&&-2-&&-3-&&-4-&&, *dividing a measure into twelve beats. When counting in this manner the sixteenth notes which follow a dotted eighth note must be played immediately after saying the second "and."*

There are not many different changes of positions. The first one occurs on the last beat of the third measure, which you have to play in the fifth position. The G on the first space above is generally played on the fifth string. In short, you use the fifth string for the G whenever it allows a more rapid execution of the run.

The notes which form the last half of the last measure on the third staff are, of course, played in the eighth position.

At the end of this lesson you have two scales with the signature of two sharps, F# and C#. The scale of B minor has A sharp as leading note.

OTHER COURSES YOU SHOULD HAVE

Music is taking a more and more importantpart in everyday life. New uses and adaptations are appearing constantly, and it is the person who is already a Musician that benefits most richly from this fact.

To be a real musician means more than merely being able to play. You should also learn all that you can about music in general—its history its composers. You should know the familiar selections from the operas as well as the stories they tell. You should take up the work with the determination that you will not be content to pass as a one instrument player—that you are going to have a broader musical experience than that.

To help you accomplish these things, let us call your attention to some of the other courses in our school which would be of benefit to you, and which you should start studying as soon as you can.

You ought to be able to sing. That is an accomplishment that both gives and brings great joy. We have an excellent course in Voice Culture called the **UNIT LESSON SYSTEM** *which takes any ordinary voice and through teaching the principles of technique, makes it truly beautiful, in a few weeks' time.*

The companion course to this is the **NATURAL METHOD OF SIGHT SINGING.** *These two courses studied together in conjunction with your present work on the Banjo will give you, not only added pleasure, but, a little later, an added source of income should you decide to teach.*

Another course which you could easily and profitably pursue is the one in **HARMCNY AND COMPOSITION.** *This course teaches you the fundamentals in a few weeks, and enables you to arrange music as well as to compose. This ability leads to the position of Band Master, and many of the graduates of this course are well paid leaders of bands or orchestras.*

If you are not acquainted with the particulars of these courses, you had better write for further information and consider this work very seriously.

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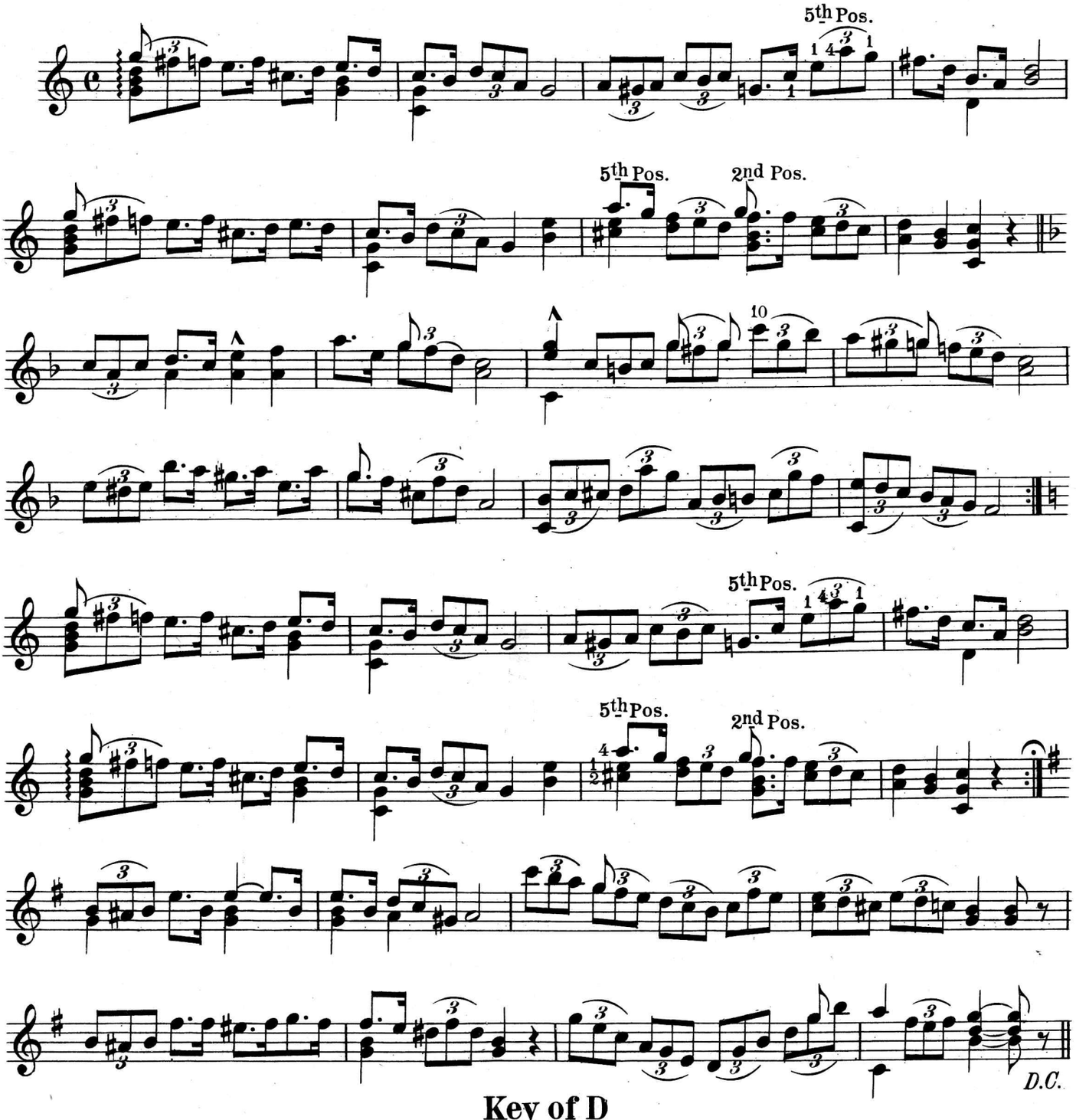
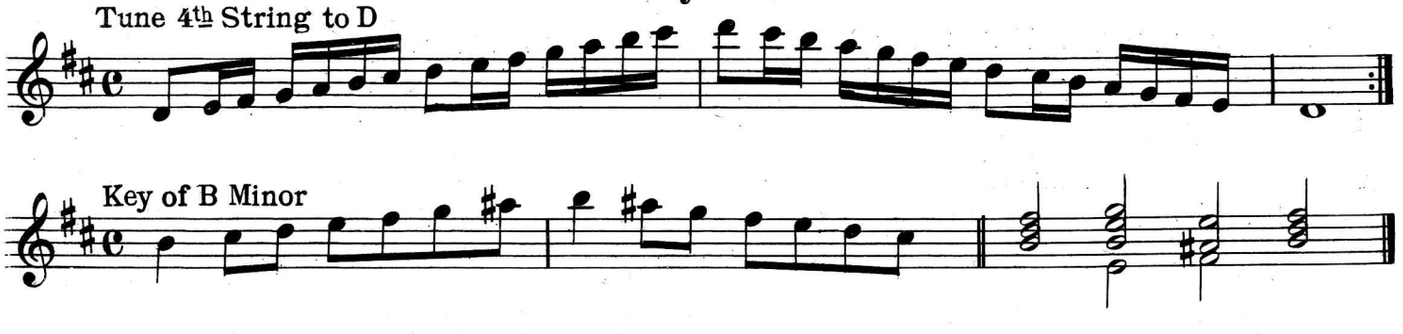
The Skirt Dance

Key of D and B Minor

Key of D

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BANJO—LESSON 61.

MUSIC AND MYTHOLOGY

Music bobs up 'most everywhere you turn. You find it in the Bible. You find it in History. You find it in Biography. You find it in Romance and Fiction. Indeed, you even find it in Mythology.

You have, no doubt, heard of the myth of Isis and Osiris. They were gods of Egyptian legend who descended to earth to give blessings and various gifts to mortals.

It was said that Isis showed the inhabitants how to use wheat and barley, and that Osiris taught mankind how to use the implements of agriculture, and how to harness the ox to a plow. For this later act, he was long worshipped in the form of the sacred ox.

Later, he gave the people laws; the institution of marriage; a civil government, and the ritual of worship.

Having thus made happy the inhabitants of the Nile valley, he resolved to conquer and bless the rest of the world. So he gathered together a host, and sallied forth, conquering all—not with the sword, but with music.

Then, too, there was Orpheus, son of Jupiter and Calliope.

If ever there was a master musician, it was Orpheus. Absolutely nothing could withstand the charm of his music. Not only his fellow beings, but wild beasts were entranced and softened by his strains. They gathered round him. They forgot their fierceness and stood enchanted by his lay. The very rocks and trees were moved by the charm of his music—moved, indeed, until they literally followed him—if we are to believe the myth as told.

All inanimate things as well as animate obeyed the sound of Orpheus's melody. And this stood him in good stead, one time.

There was a little difficulty between Orpheus and Bacchus, the god of wine, who was also a half brother of the god of music. Indeed, things got to a state where there was actually some hard feeling between the two young men, and Bacchus threw his javeline at Orpheus.

Powerful and true the spear flew. It seemed that the musician was doomed to instant death. But, no sooner had the javeline come within the sound of his lyre than it fell—harmless—at his very feet.

There are many more myths wherein music has its part.

The great god, Pan, was a marvelous musician, also, and reputed to be the originator of the Flute.

Of course, we don't believe these myths—not literally. And yet, they came from somewhere; from the minds of primative man. And they are the expressions of man's experiences and impressions.

So we may give myths this much credit. They represent what was—and oftimes is—closest to the heart. And the finding of music, here, as well as everywhere else is sufficient proof of the universal importance and advantage of harmony.

"PIZZICATI"

This pretty selection looks harmless enough but offers much more opportunity for careful study than is apparent at the first glance.

In the 3rd measure a change to the 7th position is required.

Move for A to the 7th fret with the 1st finger. The 2nd measure of the 2nd staff is also to be played in the 7th position and baree.

Give your particular attention to the 4th and 5th staves; play the same passage always in the same manner. Mark measures which you are temtped to play differently every time. Use open strings whenever convenient but do not avoid playing a note on the 3rd string. It is better to do so than to change position.

A pretty effect is produced by playing the quarter notes in the second part (6th staff) with a tremolo and it will be a very useful study to do so, particularly if you play the double notes (with stem turned down) softly and distinctly at the same time.

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Pizzicati (Sylvia)

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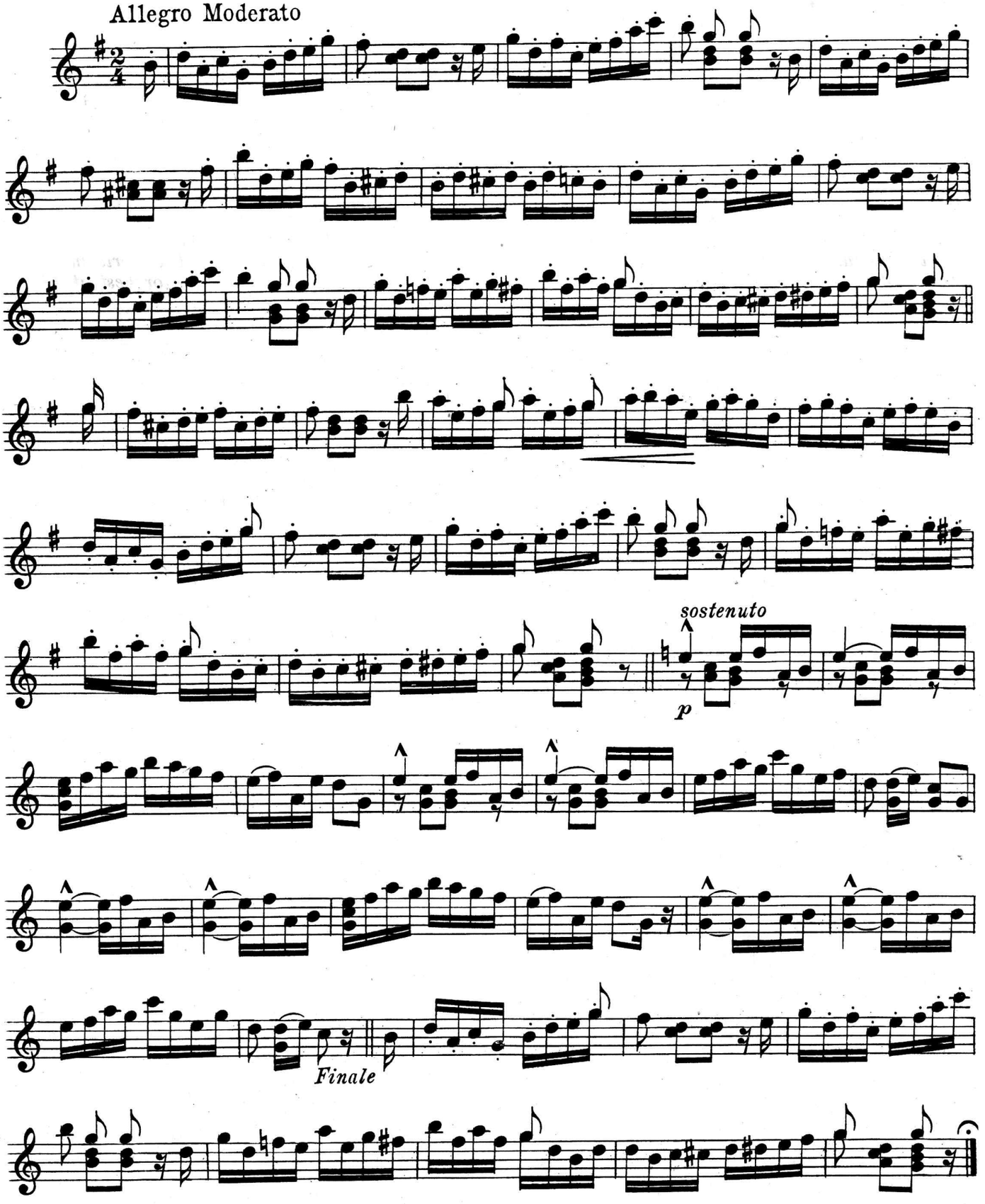
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BANJO—LESSON 62.

A STUDY IN SYNCOPATION

Syncopation is the technical name for what has become known in recent years as "rag time." It is not new by any means, since it was often employed by Beethoven and by a good many of the old composers. However, they never carried it to the extremes to which some modern writers do.

When it is well played and the accents properly brought out it is not only very effective but even captivating.

Rag time is largely whatever you want to make it.

Take jazz, for instance. At first, it was as bad a jumble of inharmonious noise as one would want to encounter. It was attractive, in its barbarious way. It swayed the emotions. It stimulated. But it wrecked about all of the laws of harmony that have ever been written.

And then, a super-jazzist appeared. He kept the syncopation, but he started orchestrating jazz in accordance with the laws of harmony. He introduced counter melodies.

The gymnastics are gone. Much of the fake stuff is gone. But they are actually putting music into jazz, nowadays, and its true vogue has swept from California to the Atlantic—and back again in the form of phonograph records.

So, look on rag time as a bit of modeling clay. You can make it grotesque and a sacrilege to musical tradition, or you can mould it into something beautiful and graceful that will be a pleasure and joy.

There is nothing at all difficult about it if you will analyze the counting and be sure to get it accurate. It is absolutely necessary to have a very distinct sense of the relative values of the notes or else you will never make a great success in playing "rags." The first and most important thing is to determine the beat note, that is, the note which is to have one beat. After this it is easy, since all others are governed by that, being either longer or shorter, according to their denomination.

If you were to examine the majority of pieces employing syncopation, you would find that they are in 2/4 time, and that a good many 16th notes are employed.

For this reason, it is best to consider the time as 4/8, that is, count four to a measure, giving each eighth note one beat. This will mean that a quarter note would get two beats and that it takes two 16th notes to make one beat.

When a beat is divided into two 16ths the word "and" must be used in counting and always signifies the last half or second syllable of a beat.

THE DIVIDED BEAT

For example, in Ex. 1 of this lesson, the first measure has four straight beats, while the second is counted 1 & 2 & on account of the 16th notes or half beats. You must not fail to notice that two of these 16ths are tied together, which, of course, means that the second one is held but not struck again.

These two tied notes give exactly the value of an eighth note and are very often written as an 8th, as in the fourth and succeeding measures. However, this 8th note must be counted as if it were two 16ths, that is, the two words spoken for it since it would not get its full value otherwise.

In the "Rag" Etude there is really nothing out of the ordinary with the exception of the two 16ths tied in every measure. This little thing, however, makes all the difference in the world in the effect.

It is a law of syncopation (which means "misplaced accent") that the note which is anticipated by being tied to a part of a previous beat must have a special accent, hence all these "ands" which are tied to the following beats must be accented enough to make up for the ordinary accented note which cannot now be struck. In the fourth measure of this exercise be careful not to cut the 8th note too short. It must last long enough for "ONE AND."

Ex. 3 is a part of "Massa's in the Cold, Cold Ground," put into a rag time variation. Look out for the key, which you will note is F, one flat.

Ex. 4 is an example of syncopation written in 4/4 time where the quarter note has the beat. The last is similar to the others only in the key of G. Look out for the fingering and COUNT.

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A Study in Syncopation

(Rag time)

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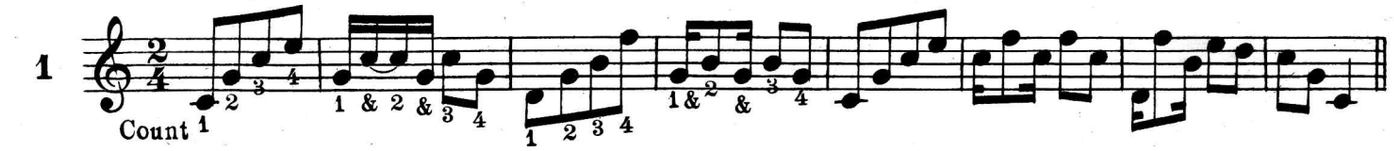
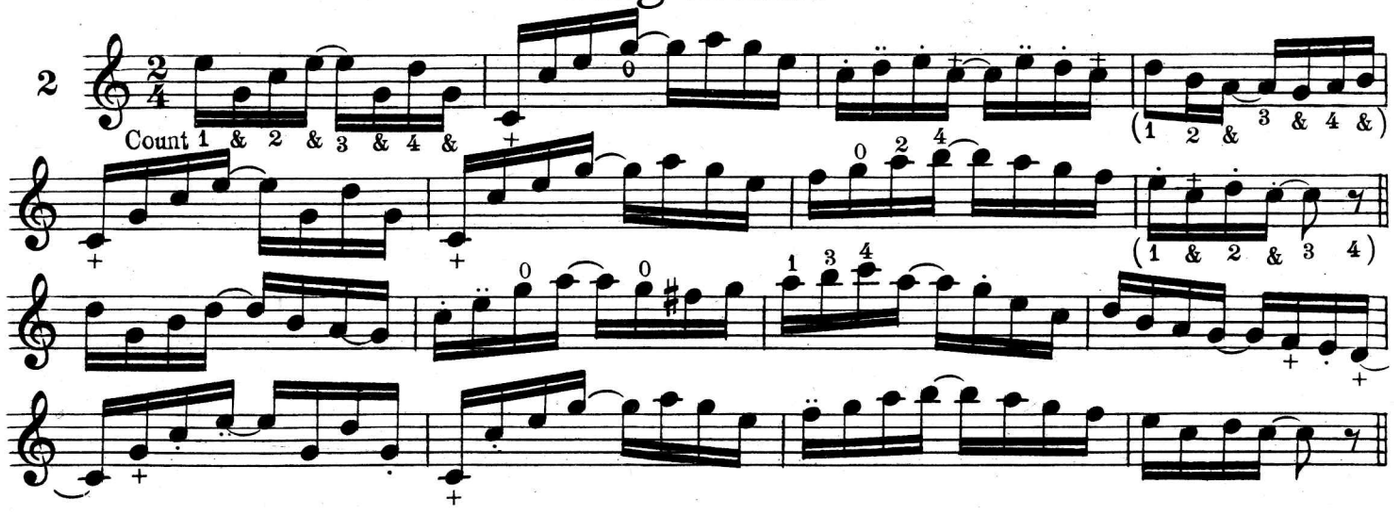
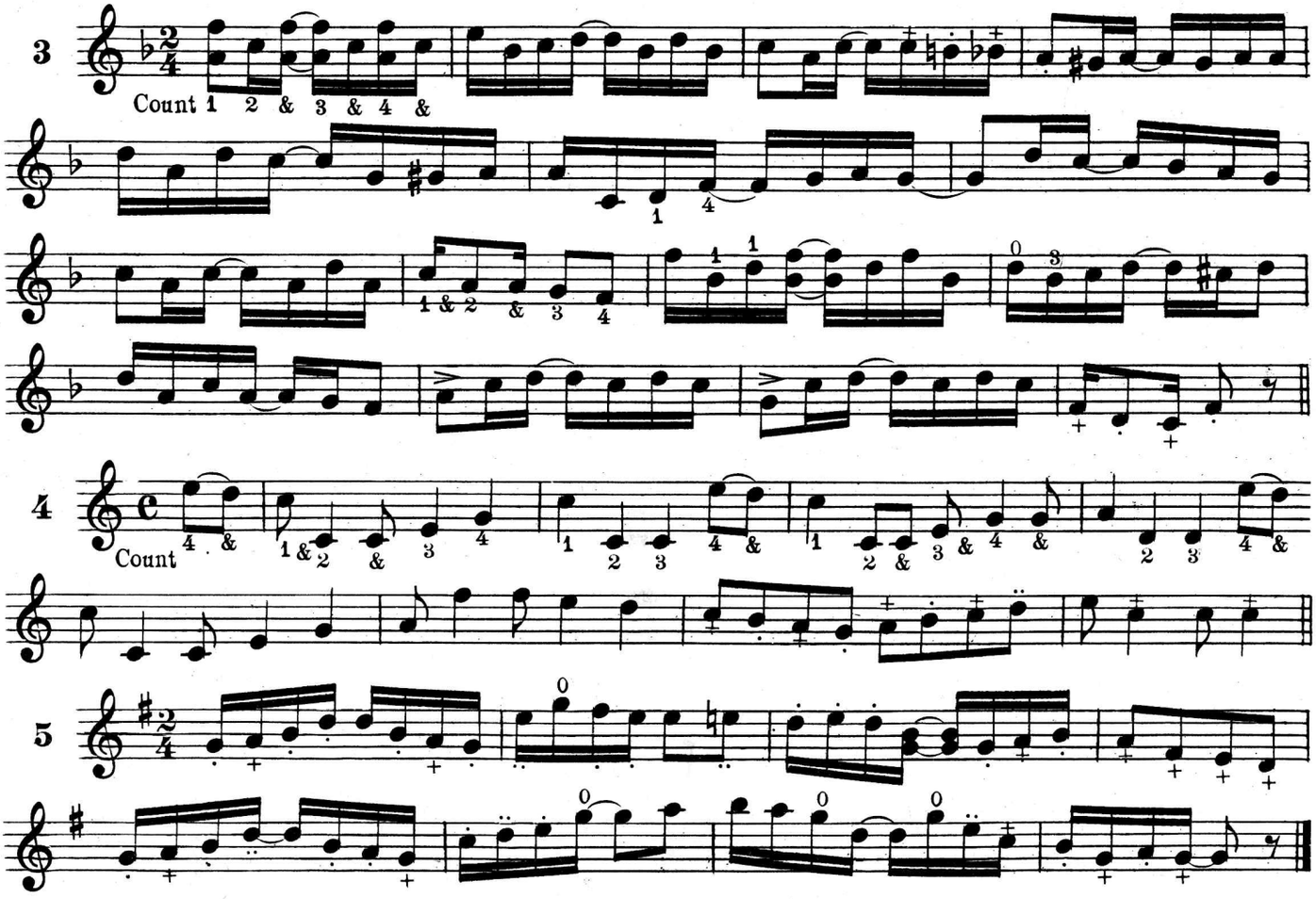

Rag Etude



"Massa"

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BANJO—LESSON 63.

THE "A" NOTATION

You have been playing the Banjo long enough to know that there are two systems of notation—the C notation and the A notation.

The C notation is by far the more logical of the two and has been used throughout these lessons. It is now possible to get practically any selection you may require written in the C notation, and it is also possible for you to play from Piano, Violin, Mandolin music, etc.

But there was a good reason for the A notation, too. And since you will still occasionally come across pieces written in this way, it is well to know some of the facts of the matter.

The old American system of tuning the Banjo gave the fourth string the pitch of A—just the same as A sounds on your Piano. The rest of the strings were tuned a tone and a half lower than at present, in corresponding manner. Considerable music was written and printed for the Banjo, while this old tuning prevailed.

And then they started tuning each of the strings a little higher. Instead of tuning the fourth string to A, they tuned it to Bb on the piano, and the rest accordingly.

Later, the pitch was raised again, this time to B, etc. And finally, they got it up to C and the instrument was tuned as you now know it to be.

While these gradual changes were taking place, there was no change in the way music was written for the Banjo. They still used the old A notation because they never thought of doing anything different. It made the music written for the Banjo appear in a different key from that used by the piano accompaniment. But that happens in the case of several instruments.

As has already been explained, the Banjo went over to England and made a hit. Already, it was being tuned with the fourth string up to C, and the English, having no Banjo library written in the A notation, said, "what's the use of all this foolishness? The string is tuned to C, lets write and publish the music in the same way."

For some little time, the C notation was not adopted in this country. But it is so infinitely more sensible that it is now quite the vogue, and will continue to be so.

Of course, there is no difference in musical effect between a piece played when written in the A notation and when played as written in the C notation.

With the A notation, you will find that the note written in the second place of the staff is formed at the first fret on the second string, but that it sounds exactly like C on the Piano. And, you recall, that you have been accustomed to play C, written in the third space, at this location on the instrument.

The object of this lesson is to make you familiar with the A notation, also, so that if you should find any music written this way, you would be able to play it.

Of course, it would sound all right if you played it just as written, but if you should try to join any other instruments, you would find that you were not in the same key.

Most of the pieces you have had have been written either in the natural key, the key of G, or the key of F—one sharp and one flat, respectively.

In the A notation, all of the pieces you have been playing in the natural key would have been written in three sharps. Those that you have learned in the key of G would have been in four sharps, and those you play in one flat would have been in two sharps.

In order to play A notation music, you must learn the new location of the notes on your Banjo. You must learn that A on the staff is located on the Banjo just where C is ordinarily found, when playing the C notation as you have learned it.

In the first exercise the scale of C is given, showing the strings and frets for each note and directly underneath the very same notes (or tones) as you know them in the A notation.

It is well to learn the exact location of all the notes in this system so as to be able to play should the occasion arise.

The second exercise gives an example of simple chords in both keys, the pitch being exactly the same in both cases.

The balance of the lesson will offer no trouble, once you are accustomed to calling the strings by their new names. There is also a method of transposing from the A notation to C by reading every note a 3rd (two letters) higher.

Thus the chord C-E-G (C notation) becomes A-C-E in the A notation.

It is necessary to remember, however, that the key of C (no sharps) calls for the corresponding key of A (3 sharps) so the middle letter in the above chord becomes C sharp.

Exercises 3 and 4 are written in the A notation.

They will give you no difficulty as soon as you learn the new names of the frets.

How carefully you go into this lesson is left to your own taste. In general, it is wise to pay greatest attention to the C notation as taught, but it is also nice to know how to play from the A notation should the occasion ever arise.

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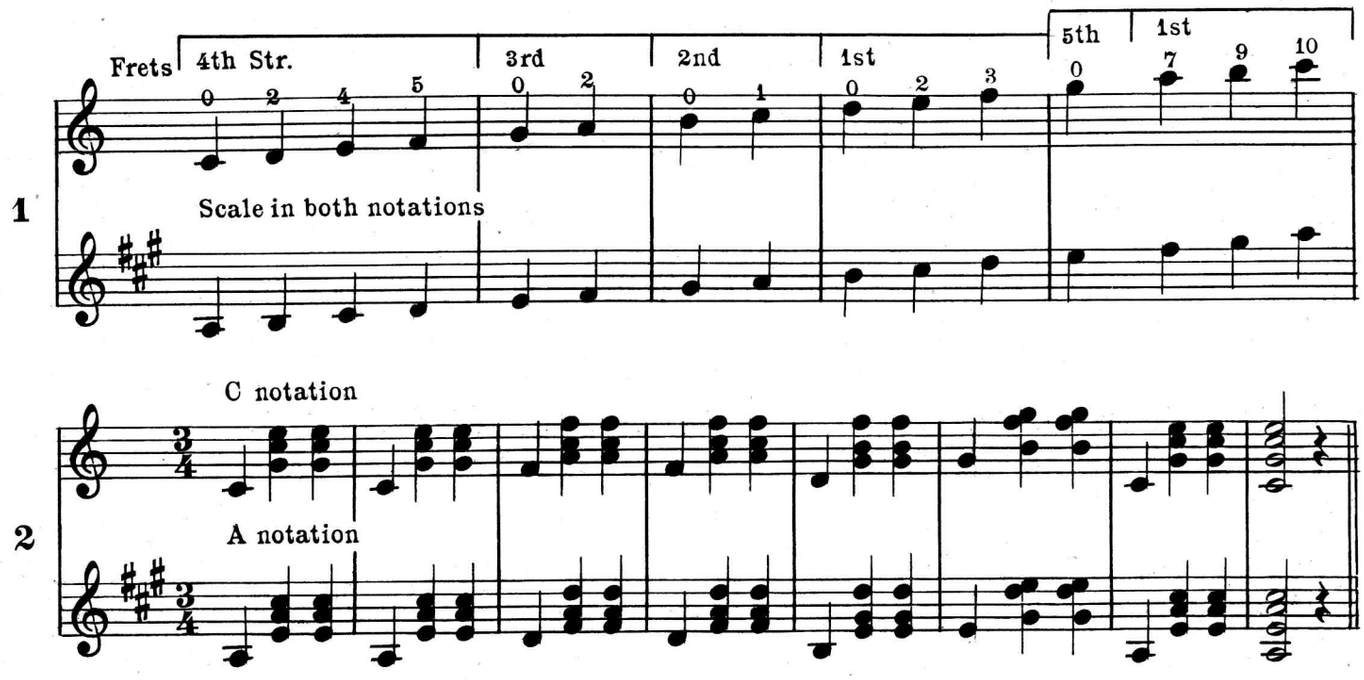
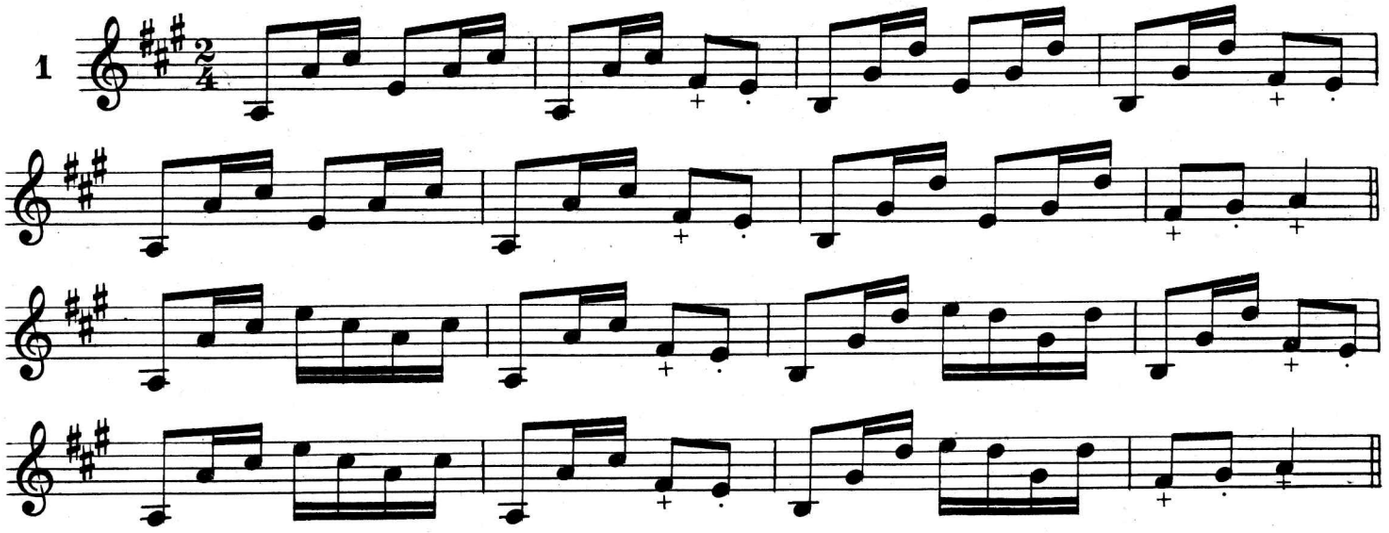
The A Notation

M. A. Bickford



Banjo Jig



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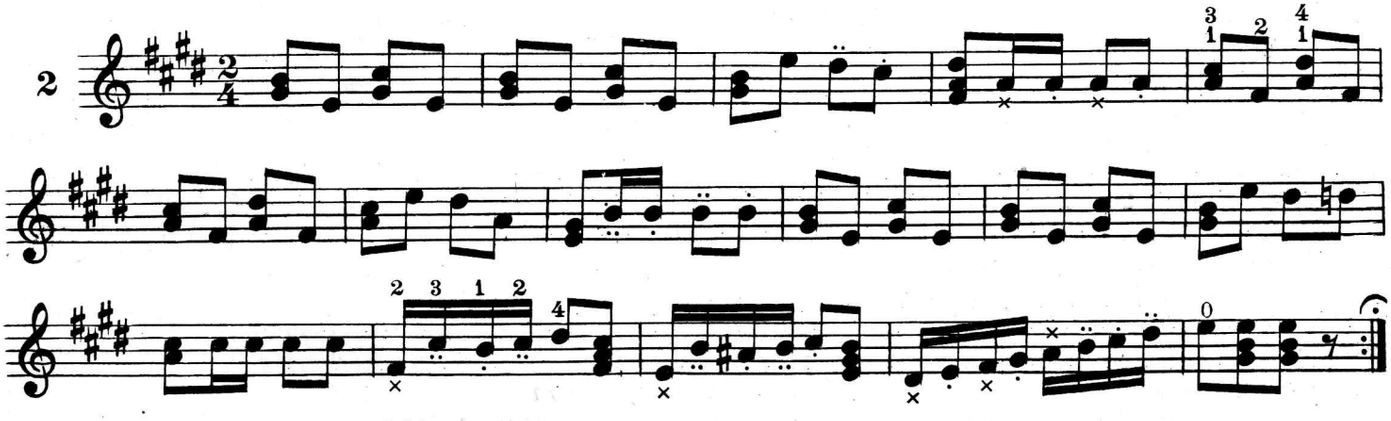
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BANJO—LESSON 64.

EXERCISE FOR THUMB AND FINGER

The object of this lesson is to accustom the thumb and first finger to sliding or slipping from one string to another with a single impulse or motion. This will be somewhat easier with the thumb than the finger, but both are important and must be learned.

In the first measure the thumb after picking the 4th string immediately strikes against the 3rd resting there for an instant or until it is time to pick the G when it picks this string in the usual manner with the exception of not being raised just previously. After picking this string it is raised, and must not under any consideration touch the second string.

In the second exercise, in addition to the sliding of the thumb, the first finger is made to manipulate two strings with one motion. These movements are indicated by dashes between the finger marks.

Ex. 3 should be played quite rapidly, and you must watch the right-hand fingering very carefully.

When this is done rapidly it will be easier to slide the finger than to use two fingers as you would ordinarily do. There should be a slight bending backward or "giving" of the first joint of the finger when it slides from one string to the next.

The "reel" is a practical application of these movements in a "real" tune.

This must be played very fast and with a good accent on the first of each group of 16th notes. Do not fail to follow the right-hand fingering explicitly. The second measure from the end of the first strain shows a new way of fingering for both hands which is very effective and simple when you get it.

A BROADER ASPECT OF YOUR PLAYING

We often read of a musical career, and it is generally taken for granted that one must be a genius—that he must be a wonder—if he is to enjoy such a distinction. But really, such is not the case.

Perhaps less than one player in a thousand is a musical genius. On the other hand, there are hundreds and thousands of players who are making a life work of music. It is none too early for you to begin considering this very point.

Just how much are you going to make of your music?

Do you take to music enthusiastically? Are you enjoying your lessons to the full? Do you feel a glow of pride and satisfaction in the mastery of each new piece? If you do, you may very well think seriously of the possibilities of making money from your music—of making it either a lucrative avocation or a highly profitable vocation, a lifework.

Of course, the Banjo is not a standard orchestral or band instrument, so its use, in a professional way, is slightly more limited than is the case with some of the instruments.

However, it is used in most of the Mandolin Clubs. There are numerous soloists and group players in both concert and theatrical work, and there is always room for good teachers.

One of the best suggestions that could be offered you at the present time, is that you form a Musical Club.

If you are a boy or girl in school, it will give you great social prestige to form a school club. If you are a lodge or church member, perhaps you can form a Musical Club in one of these organizations.

If there aren't enough players available, it will take but a short time for them to get into shape if they will take up the study of music through the Simple U. S. Short-cut lessons. Get a few of your friends busy, right away.

There should be several Mandolins, one or two Mandolas, if possible, a few Guitars, and a couple of Banjos. Drums and Traps are also very effective in a musical club of this sort.

The more, the merrier.

Your experience with a school organization like this, will prepare you to enter a similar group at college. Many a person has gone through college on just what he made from his music. It is all right to wait on table, and to tend furnaces, etc., for the sake of a college education—when there is no other way. But what's the use of doing such work as this when a few months' practice on ther Banjo will enable you to pay your way in a clean, dignified manner that brings you in touch with the best society?

And, after your education is complete, what can offer the same independence that music does? Summer resorts, New York, Los Angeles, Palm Beach—every desirable place on the face of the earth offers opportunity to the trained musician.

You have a good start. Stick to it! Win your reward—Independence!

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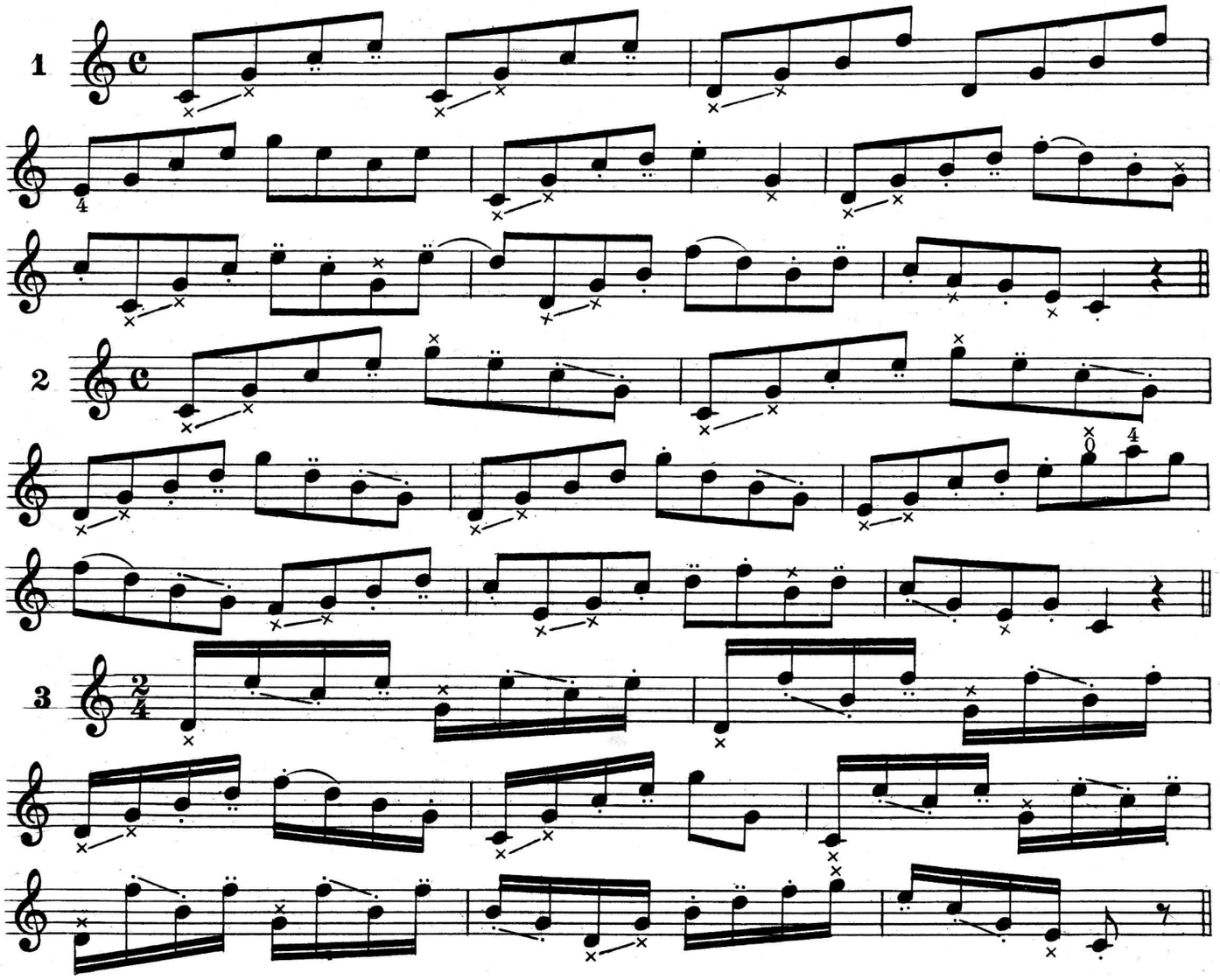
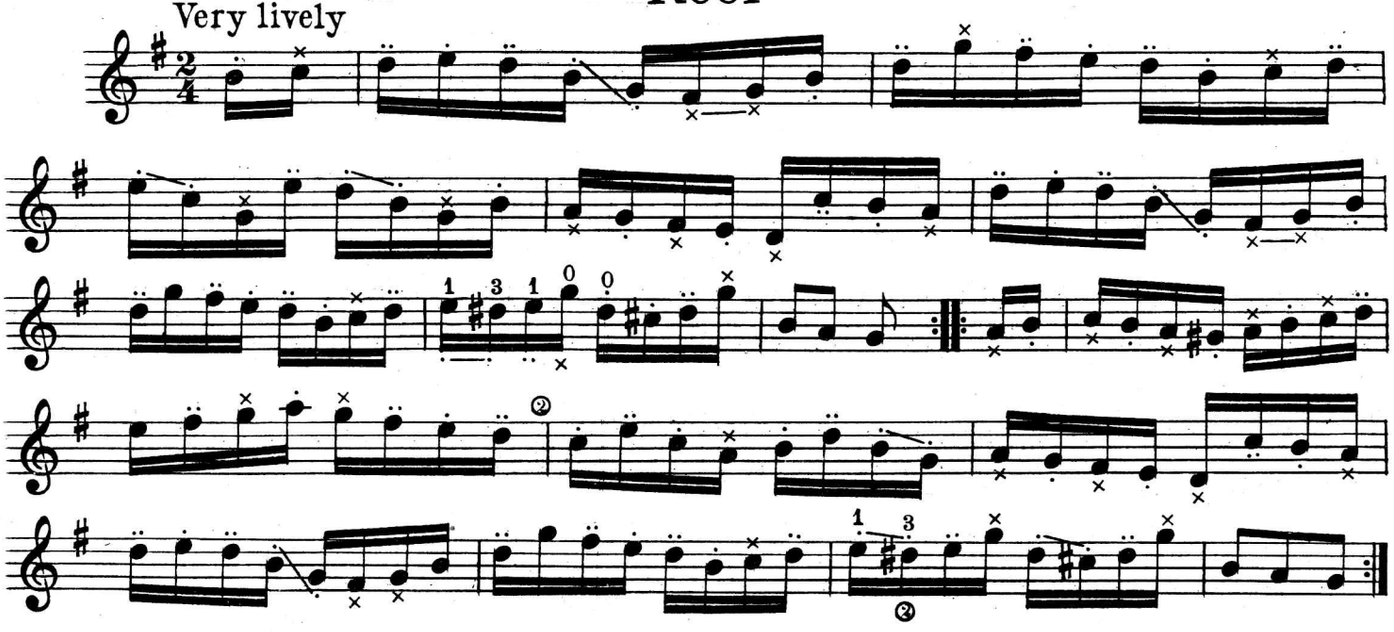
Exercises for Thumb and Finger

M. A. Bickford



Reel

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BANJO—LESSON 65.

THE RIVALS

This lesson is in the form of a duet for two banjos, but the first banjo is complete so you will not need to wait, even if you do not happen to have the "Rival." It will be excellent practice for you to play both parts, since the 2nd part is interesting and contains good technical material. It is very essential that you get a certain "swing" to this piece and it is obtained by accenting the first beat in each measure very strongly.

In the 5th, 6th, 7th and 8th measures you will find some marks over some of the notes, which means that they must be given a special accent. In the 7th and 8th measures the D's are made on the 2nd string at the 3rd fret. Be sure to follow both the right and left-hand fingering very carefully and you will have no particular difficulty with this piece.

The Trio (meaning 3rd movement or strain) is the key of F, so look out for the B flat in place of the usual B. Watch carefully for the first and second endings of this movement, and for the D. C. at the end.

There is also a D. C. just before the Trio When played with two banjos the second must play a little lighter than the first, so as to allow the melody to predominate.

After you have mastered the part for the first Banjo, spend some time on the second part. It is always just as important to be able to play second as first, indeed, in my estimation, it takes a better musician to play "second" acceptably than it does to play first.

Then, after you have worked over the hard spots of both parts, it will be of inestimable help to you if you can play it with some one else. First one of you play the upper part, and then the other of you take it. This is an excellent way to check yourself both on keeping in correct time, and on your fingering the notes exactly in tune.

DO YOU GO TO CONCERTS

Never miss an opportunity to hear good music. If there is a good concert in town, make it a point to be there. If you are too far removed from even a modest musical center, you still can take advantage of the masterpieces which the phonograph brings to your very door. Even if you have no phonograph yourself, almost any dealer will be glad to play for you occasionally if you will go into the store when they are not busy, and explain your interest in music.

Just why is this listening so important?

Because in studying Music, you are grasping a part of the great law of harmony and making it a part of your life. This law is ever ready to make the hearts of man more glad, and to make their lives more easy, and more happy. But you must learn the law—and it cannot be learned hit or miss. It must be learned according to the great principle.

And this principle is, first, listening; then thinking; then acting. It applies to every stage of your musical education.

You are no longer a beginner. You are well along in your second year's study. You must be constantly preparing yourself for the greater opportunities which will surely come to you as fast as you are ready for them.

Are you playing in a club, or a trio? If not, why not?

You can accomplish anything in the world if you work hard enough. Just because you know no one who plays is no reason to think that you must forego the pleasure of ensemble playing. Advertise for somebody in your local newspaper, or else get some member of your family to work on another instrument. The results will fully repay any unusual effort demanded.

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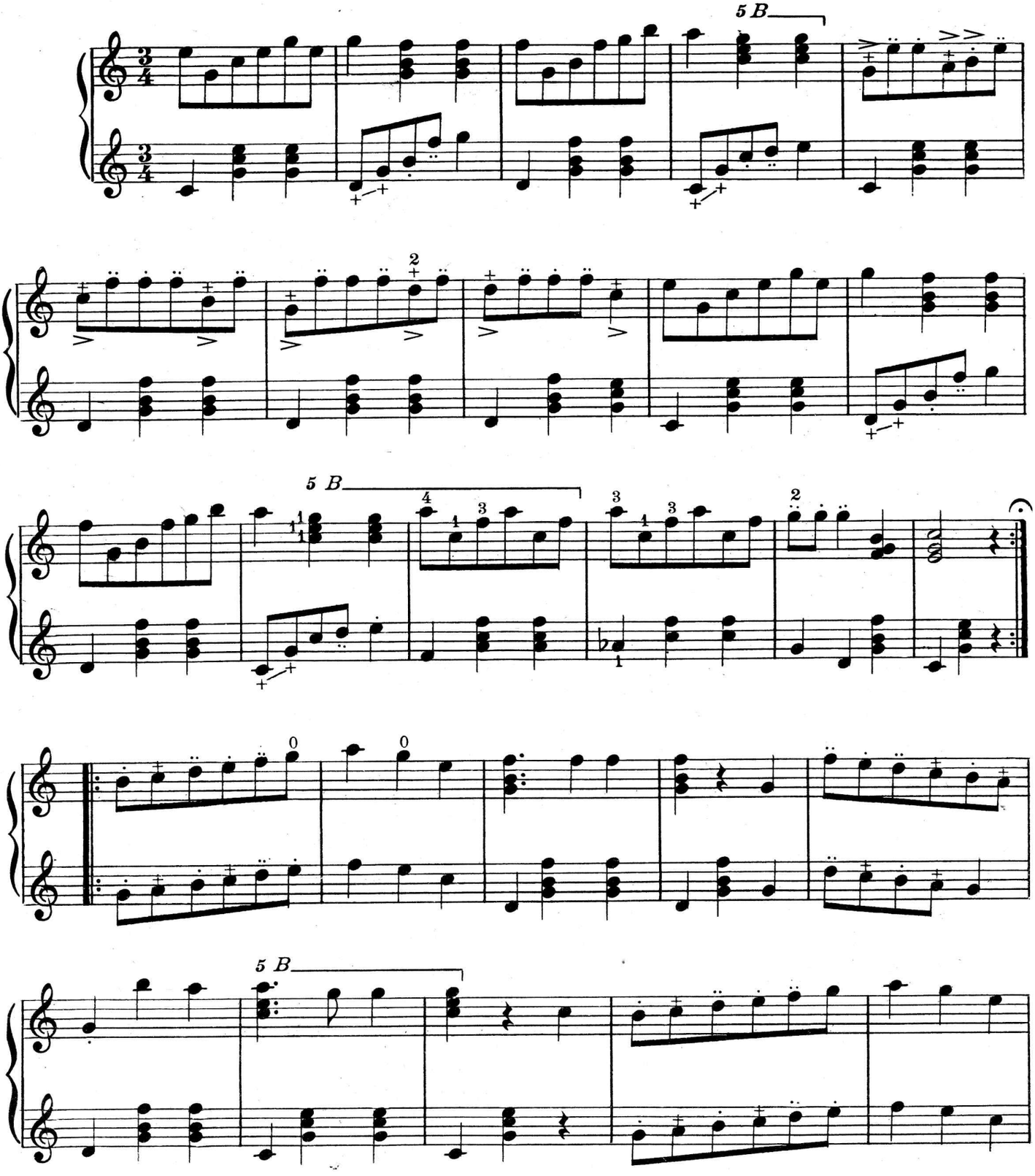
"The Rivals" Waltz

Banjo Duet

Bickford

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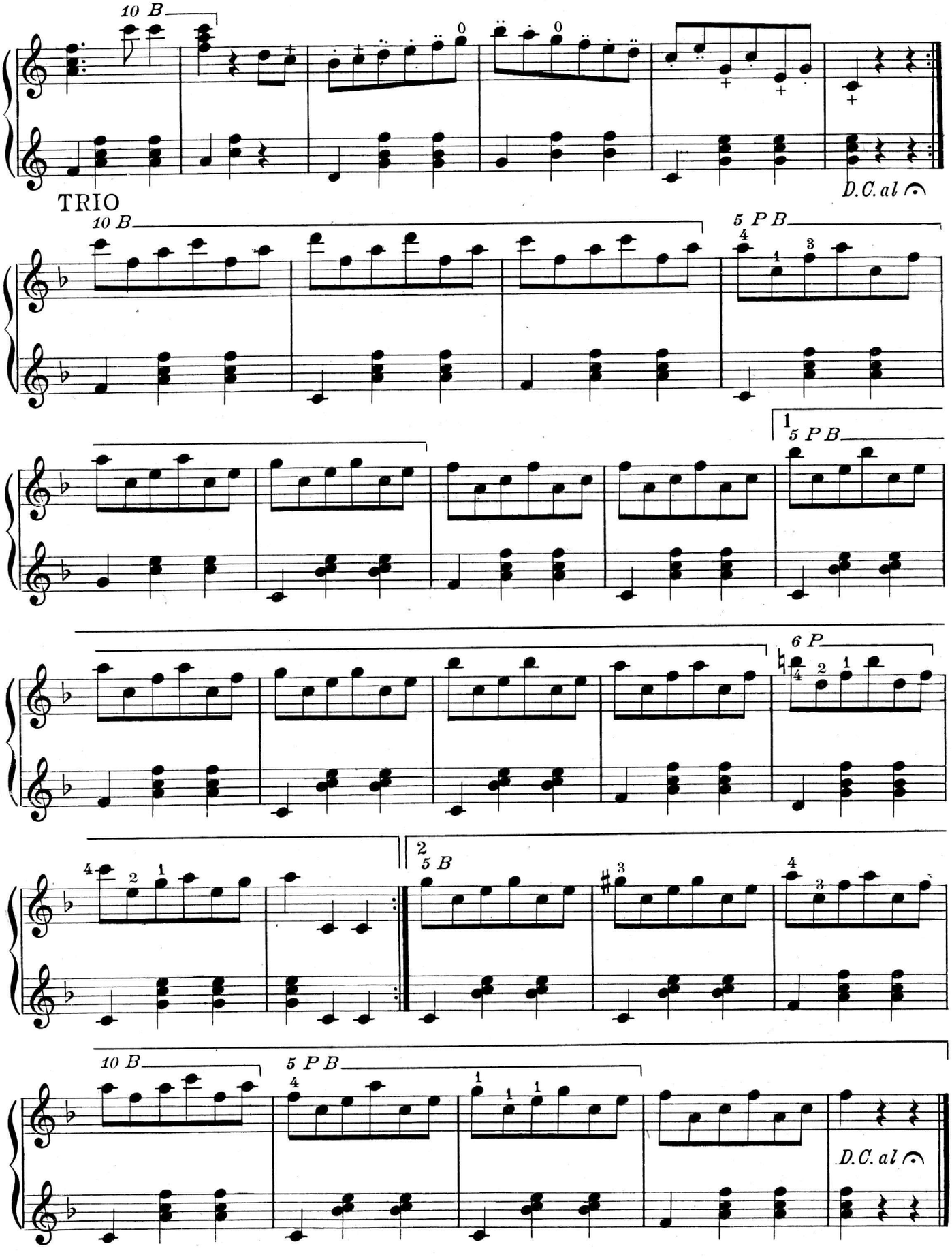
10 B
D.C. al
TRIO
10 B
5 P B
1
5 P B
6 P
2
5 B
10 B
5 P B
D.C. al

BANJO—LESSON 66.

GIVE YOUR AUDIENCE WHAT IT WANTS

Every musician, at one time or another is confronted with the question as to what he shall play. You are asked out for the evening and your host or hostess says, "bring your Banjo and some music."

Some one is getting up a concert. You, because of your musical ability, are one of the leading lights in the social circle. Down goes your name on the program first thing. You are glad enough to help out—BUT—what are you going to play?

The answer is simple if you will just forget yourself and look at the matter in the right light. Put yourself in the place of the audience. Remember the story of the foolish boy who went and found the lost horse when no one else could locate it? When asked how he happened to go where he did to look, he replied, "I just thought where I would go if I were a horse."

Not so terribly foolish, at that!

When you play for others, it is for the distinct purpose of bringing more joy into their lives. If it brings you pleasure, also, well and good; but for the time being, you forget yourself in your service to those who listen.

There is another aspect to this. If you play the sort of things your audience likes and understands and takes pleasure in, they will consider you a far better musician than they will if you play something far more difficult and to them less understandable.

The story is told of a performance of a London orchestra before the late Shah of Persia. All through the concert he gave no sign of pleasure or appreciation. When it was over, however, he mentioned that he liked the first piece on the program and would like to hear it again. They started to repeat it but he shook his head. In the same way each of the numbers were started, but none of them were what he had referred to. By that time, the conductor was in a frenzy of despair and the orchestra badly out of tune. He commanded that they tune their instruments in preparation of one last trial to please the Shah. And lo, as they were enwrapt with the babel of sounds attendant upon retuning, a smile spread over his Majesty's countenance and he commanded his grand vizier to pin the Order of the Victorious Humming Bird upon the conductor's breast. There are all sorts of taste in music as well as in other things.

But there are a few fundamentals that will guide you in making selections for public playing. The first step toward musical apprecation seems to be the sense of rhythm—the recurrence of beats; so let your pieces be of distinct time paterns.

The next step is sense of tune; so choose pieces that have distinct, catchy tunes. Compositions that go up the scale and down, back and forth are more pleasing than those which run along on about the same pitch. And if the motif is repeated in different parts of the scale, so much the better.

It is always safe to work in some of the old familiar songs for the average audience, for they have the above characteristics. Then, for your showy numbers, choose some of the attractive waltzes and marches that have been given in these lessons, and you will have an effective, enjoyable program.

"THE SCOTCH-AMERICAN DUET"

The combination of these two old tunes into one makes a very effective solo, or "duet" as well as a novelty.

You can certainly make your friends "take notice" when you are able to play two tunes at the same time, for it is very often quite a feat to play one.

"Blue Bells of Scotland" is intended to be played with the tremolo, but it could also be done in the regular way.

It will probably be best to play each tune through alone first, using the fingering exactly as marked, since this will fix them in your mind.

"Yankee Doodle" is, of course, picked entirely with the thumb.

The slurs over the upper notes indicate the tremolo, and this must not be broken except at the end of the slurs or between two notes of the same name, like the two E's in the third measure.

The Reel and Jig require no special comment, except that the fingering for both hands must be followed explicitly. When a choice of fingering occurs, learn them both and select the one which seems easier for you.

In the Reel the accents must be on the first and third beats (when counting four) and in the Jig on the first and fourth.

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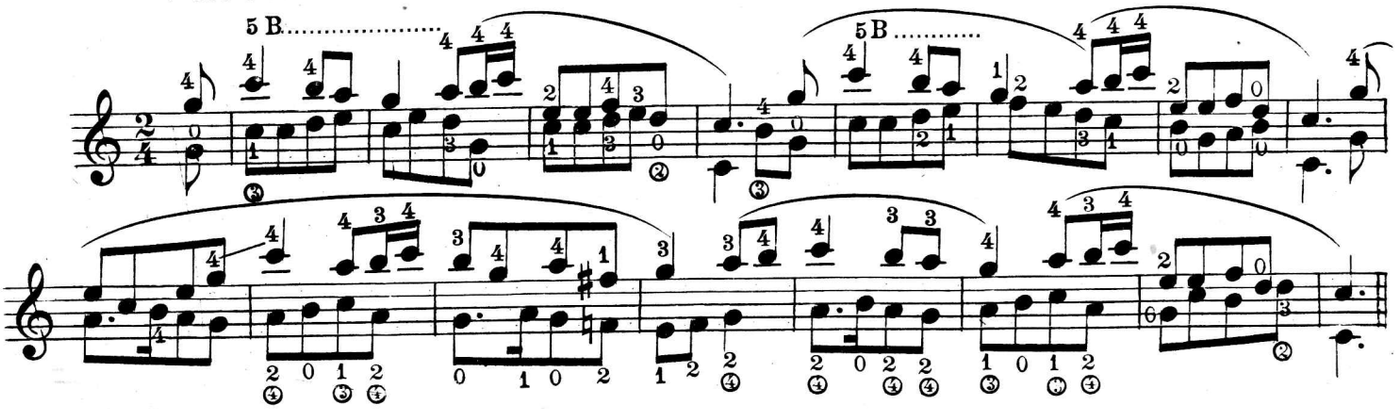
The "Scotch-American" Duet

(Blue Bells-Yankee Doodle)

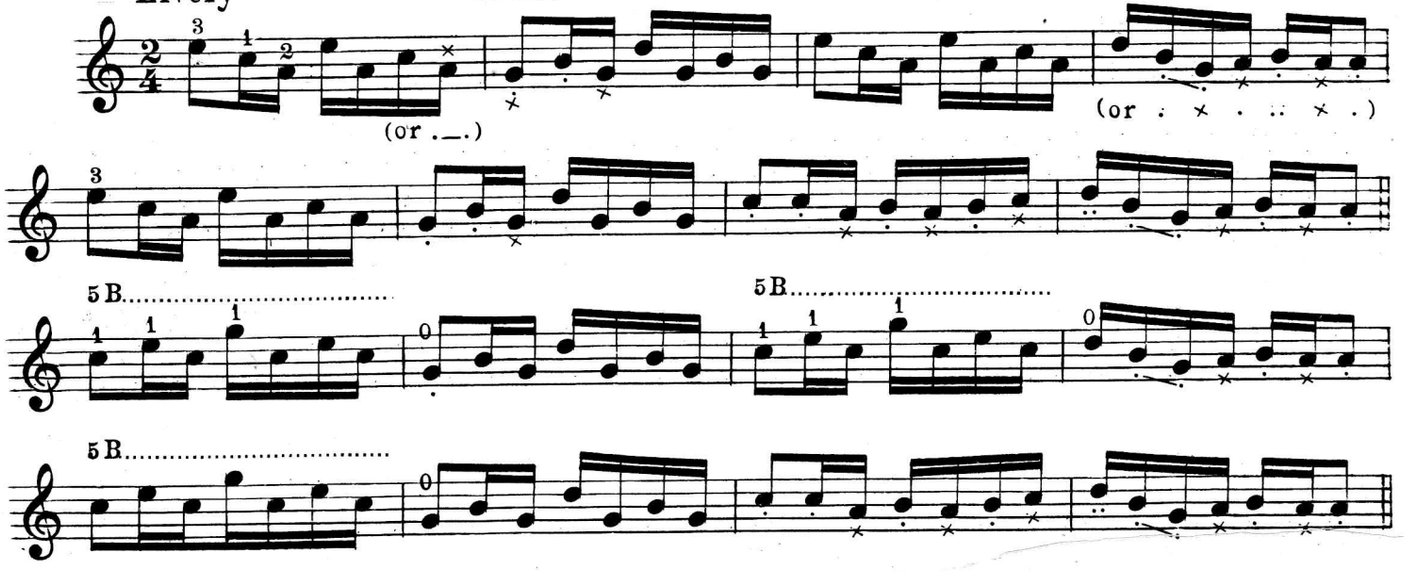
Arr. by Bickford

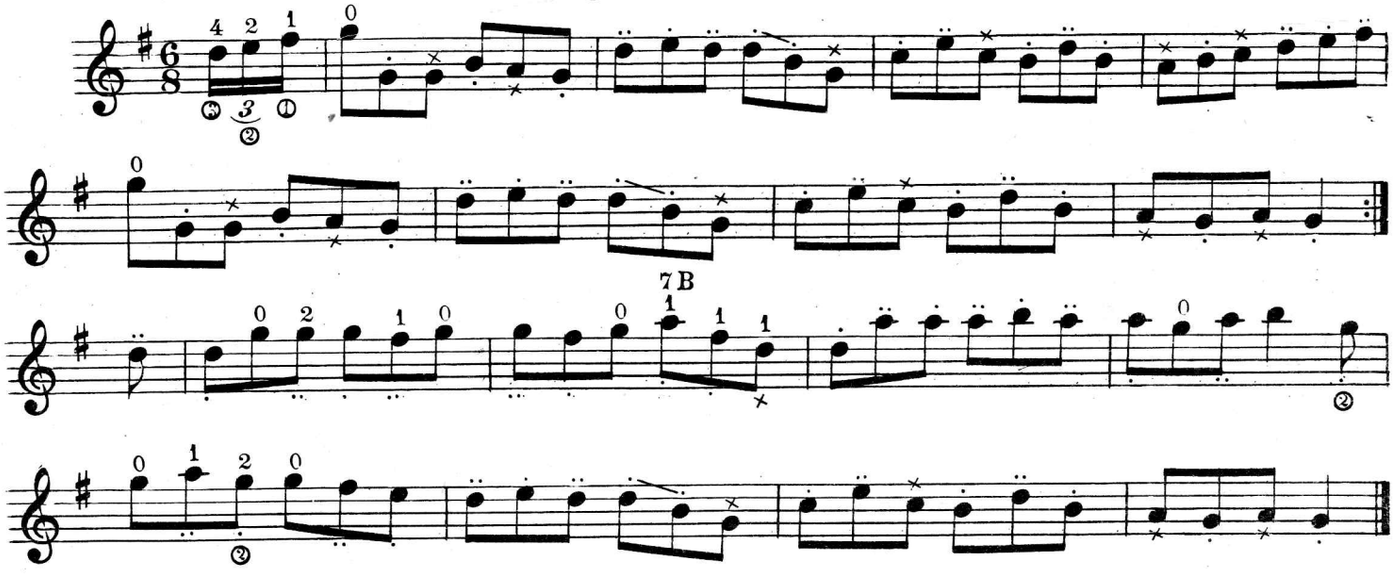
* See note



The Scotch Reel

Lively



Larry O'Graff Jig

* The upper melody is very effective when played with the tremolo, but it can also be picked in the usual manner. Yankee Doodle is picked with the thumb throughout

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LIVES ATUNE

You sound a single note on the banjo. It has its characteristic quality and twang. It sounds pretty good, and yet, it lacks meaning. You can't tell whether it is the first degree of the scale or the sixth. Indeed, it may be either for that all depends on its relation to other notes.

But, if you strike the notes of a full chord, a full, satisfying, complete understanding is given to the sound at once.

On the other hand, you might have struck a discord. And if you did, you probably laid your hand quickly over the strings to stop the vibration.

Just as in music, some tones mingle and are made rich and glorious in the combination, so in life there come together two or more persons who enrich and ennoble each other's lives. This concord of life we call love.

Music and love are beautiful twin sisters. Like mingling flames, they burn alike into the very cores of our being, there to refine or to consume.

Music—the universal language—has often been called the divine art, the language of God, and the native tongue of the emotons. It is all of these; and truly, the greatest and most profound of all emotions is love.

And, too, the dominant note of all music is love.

Love is breathed in the word of the world's most beautiful songs. Love is the cornerstone of the foundation and the keystone of the arch of the operas, each of which strive to unfold before us the glowing principle of love in life.

And not only is love the basis of art, it is art's very breath of life. Love invigorates and vitalizes every phase of art. One who cannot love greatly and unselfishly is dwarfed. He brings but little to art. He takes but little from life.

"Music is the purest, most ethereal language of passion," said von Weber. And Wagner added, "I can grasp the spirt of music in no other manner than in love."

Most of the great musicians have also been great lovers, for music creates love and love inspires music. Music deepens and sanctifies love, and love ripens and mellows musical expression.

Love, then, has been the rudder to guide the lives of the world's greatest musicians. Some, it has piloted to supreme happiness. Others have been cast shipwrecked on the rocks.

The world is rife with human thoughts and theories, and yet, life is still a mystery; love is still a mystery; music is still a mystery. No one can really define them, or assign to them their true importance.

And yet, in experiencing this thing called "life," it is permitted us that we should realize—to a degree, at least—both love and music.

And music has brought much love into the world—great and lasting loves.

Consider the case of the Schumanns, and Johannes Brahams.

We often speak of the eternal triangle.

Yet, if you will take all of the corners out of a triangle it will spread itself out into a circle. And the circle is the symbol of spiritual perfection. It has neither beginning nor end.

Clara Wiecke, though nine years his junior, was Robert Schumann's equally important complement. Had she done nothing else than "understood" him it would have been enough to have endeared her to all music loving posterity. But she was more than this.

And even to understand Robert Schumann was no little task.

He was a genius with the unbalance which genius often accompanies. He had known Clara Wiecke from the time when—at ten—she was accounted an infant prodigy. At that early age, she showed him—at her father's command—how to play the piano, for Schumann was studying with her father.

His pride was hurt. He was jealous of her. His dislike for her was very strong. How close in fact is love and hate!

He sought to strengthen his fingers that he might become a great and renowned performer on the piano. He longed to play the strange things he heard within his soul. So he contrived some mechanical device whereby he hoped to strengthen the fingers quickly and with less effort.

The result was disastrous. Instead of strengthening the muscles, this self-made contraption wrought such permanent injury that he was unable to play.

And then, Clara Wiecke came to him and whispered, "You write the music. I will play it for you."

And this became her mission in life.

They were married.

Then came Brahams. Robert Schumann was forty-three. His wife was thirty-four. And Brahams, the unknown, was barely twenty. But spirit knows no age, and in a little while, these three kindred hearts were fast friends, calling each other by their first names.

In the first year after his marriage, Schumann wrote over a hundred and a quarter songs. His life was one continued spell of rich intensity. It was another case of a body too frail and fragile for a mighty spirit. And Schumann died.

It was Brahams who unsnarled the web of existence for Clara Schumann and her brood of little ones. With his level headed advice and ready help she was able to continue her concert work which was devoted to building up her husband's name, reputation, and popularity. So full of understanding was her interpretation of Schumann's work, that at length the world, too, came more and more to know and understand and love him as had she, herself.

For forty-three years, Brahams was faithful to his "Dear Clara," never marrying, never complaining; rejoicing always in the fullness of their mutual love and esteem.

And when she died—his heart died, too, though the doctors assured him that he had twenty years before him, if he wanted them.

With love gone, the world was well forsaken.

Less than a year after Clara Schumann's death, Johannes Brahams—the great lover—fell asleep, to dream no more.

The chord had echoed its last "Amen."

BANJO—LESSON 67.

CHARLES GOUNOD

Charles Gounod, the Frenchman who composed the selection of this week's lesson, was an erratic genius. He is best known, perhaps, for this opera—Faust—which gave him ample opportunity in its weird scenes for the sort of self-expression that he constantly craved.

There is something unusual in this present selection as you will see as you work it over, but you will find it strangely attractive.

Gounod began studies for the priesthood. And then he fell desperately in love. Holy orders were abandoned, and he married.

During the Franco-Prussian war, when the Prussians approached Paris, Gounod abandoned home and family and fled precipitously to London, where he took up quarters with a wealthy family named Weldon, who resided in Charles Dickens' old house in Travistock Square.

There he stayed three years. He is reported to have done some good work there,too. Perhaps the atmosphere of Dickens played its part.

And then, with just as little ceremony, he returned to Paris. It is said that he left his affairs at the Weldon home in very unsatisfactory condition. But his family took him in and he enjoyed a peaceful old age honored by French society and surrounded by French artists.

You will do well to hear phonograph selections from Faust, of which there are many, for it will help you to interpret Gounod.

Others of Gounod's operas are "Mirella," "The Queen of Sheba," and "Romeo and Juliet." Selections from these would also be of help to you in interpreting and understanding the lesson of this week.

MELODIES FROM FAUST

These melodies are two of the most popular and beautiful in the whole opera, and must be played with great care and tastefulness—not at all like a march or waltz. The melody or "tune" is played with the tremolo (although it could be picked in the usual way) and it would be a good plan to play the melody several times without the thumb accompaniment.

There must be no break in the tremolo except at the end of a slur, no matter how busy the thumb may be. The shorter slurs show where the breaks in the tremolo occur and must be watched very closely.

Both selections are played very slowly, a little slower than one quarter note to a second.

The left-hand fingering is very carefully marked and must be slavishly followed. For example, the half note in the second measure is marked to be played with the third finger, which makes it come on the second string instead of the first.

Common or ordinary "horse" sense has to tell you that it is the second instead of the third string, since it would be impossible to get the D in the accompaniment if the half note were played at the seventh fret. Examples like this will frequently occur and you must learn to figure things out and not jump too blindly at conclusions.

This particular note is taken on the second string because there is a break anyway between the two D's and it is much easier to get the C which follows, if they are both on the same string. This D being a half note, must, of course, be held its proper length (while the four eighths are being played) and makes it necessary to get the B in the accompaniment on the string, as the fourth finger indicates.

"Pizz" over a note means that it is to be picked in the regular manner, and dots over or under notes mean the same thing.

The Cadenza near the end of the first selection is to be played rather rapidly, but very slowly toward the end, thus leading into the tremolo again. At the beginning of the cadenza. the finger marks in the circle mean that this G is to be played with the tremolo but that the thumb starts it by picking it, after which the first finger at once starts the regular tremolo.

This marks a special accent or attack which is impossible with the finger alone. The dashes between the figures of course mean that the left-hand fingers are not to leave the strings when moving from one note to another.

When a note has two stems it means that it is to be played on two strings, thus making a double volume.

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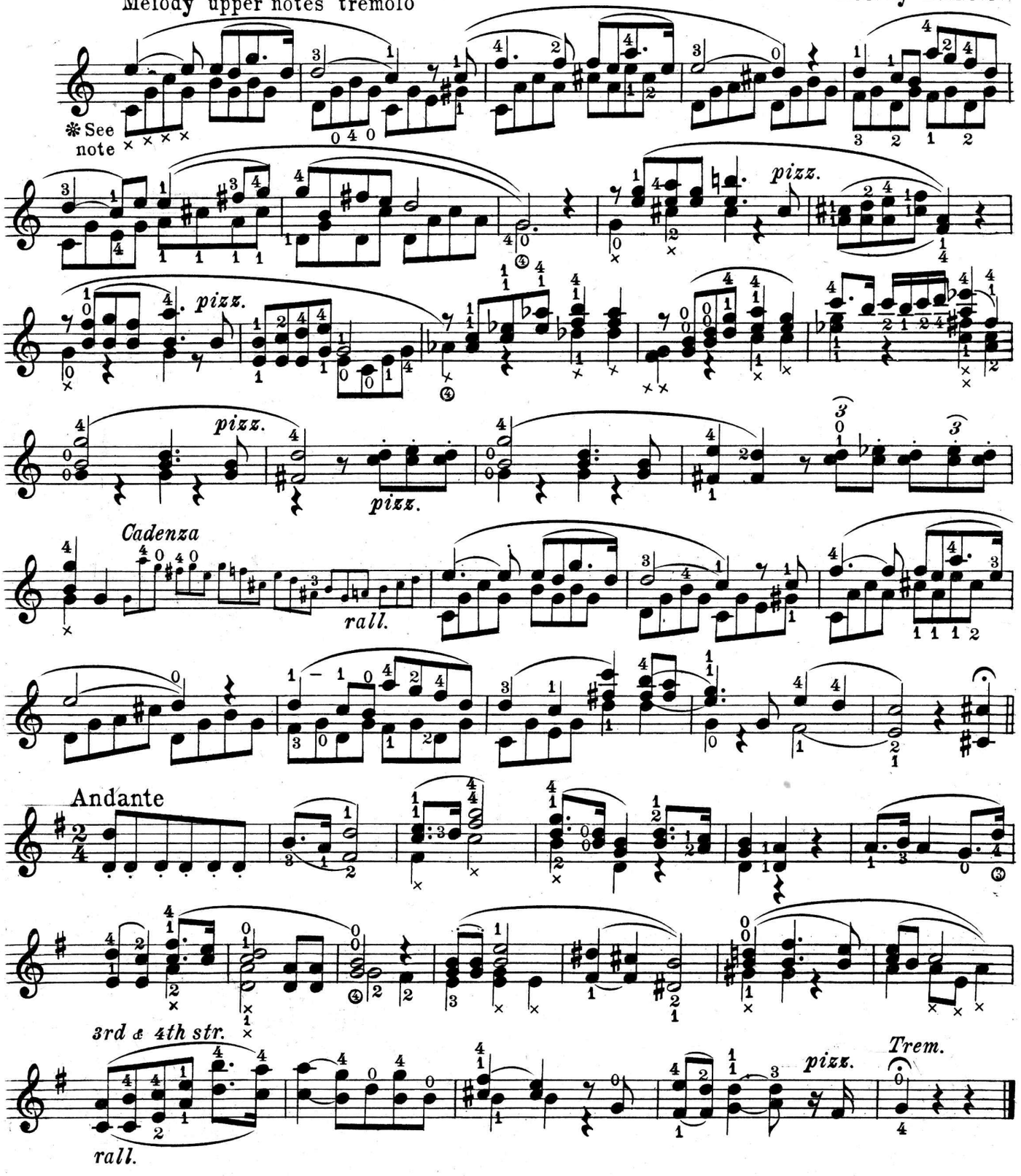
Melodies from "Faust"

Andante

Melody upper notes tremolo

GOUNOD

Arr. by Bickford

✻ The melody (notes with stems turned up) is all tremolo except where marked "pizz" and the accompaniment (stems down) is all picked with the thumb, but very softly. The long slurs indicate the general phrasing or punctuation, and the shorter ones show where the tremolo is to be broken. Chords must be tremoloed when only one stem is used, or when slurs are placed above and below.

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BANJO—LESSON 68.

ARTIFICIAL HARMONICS

What are known as natural harmonics are those produced by touching the strings lightly at certain frets, (the fifth, seventh and twelfth being the most effective), but not actually pressing the strings down on the frets at all.

It is possible, however, to make a harmonic on any note at all, and all that are made in the way about to be described are called artificial harmonics. The clearest of the natural harmonics is that made at the twelfth fret, which means of course that the finger is touching the string at exactly half its length.

Since twelve frets mean half the length of the string, it follows that a harmonic can be made by touching a string lightly twelve frets from any note made with the left hand.

This is illustrated in Ex. 2, where the scale is fingered in the usual manner with the left hand, while the right hand touches the string lightly at the frets indicated above, at the same time picking the string. This means that the right hand is doing double duty, but it is done by using the tip of the second finger to touch the string, while the thumb reaches under and picks the string.

The secret of getting a clear harmonic is to touch the string very lightly, and directly over the fret, not slightly back of it, as when it is pressed down in making a regular note. The first exercise is entirely in natural harmonics, that is, the left hand is not required in making the pitch, but these are to be done with the right hand, as explained above.

No. 3 is no different from the others, except for the sharp. Beginning with Ex. 4, the strings are not indicated underneath, but this is not necessary since the left hand does exactly as it would if the harmonics were not being played. The G's are usually taken on the fifth string at the fifth fret.

In either case the harmonic is at the seventeenth fret. In "Home, Sweet Home" the frets are not indicated all the way, but the harmonic is always twelve frets from the note played with the left hand, and every note is to be played this way.

The effect of these harmonics is very beautiful and you must try to make them very clear and distinct.

MAKE A HOBBY OF YOUR MUSIC

Almost every one has a hobby. And that is a good thing.

Many musically inclined people make a regular hobby of following current musical events, not only in their own locality, but throughout the world at large by following the accounts in the newspapers.

You can do this. You can make it a point to keep in touch with what is new in the Musical Comedy World, for instance, reading in the reviews what selections from each are considered best. If you have a phonograph, you can often get records of some of these pieces and so become familiar with them.

At the same time, and in the same way, you can learn a great deal about the personalities of the stars who are appearing in the various attractions. In many cases, you will want to buy the sheet music and learn to play the prettiest melodies yourself, preferably with a Piano accompaniment.

In the same way, by following the Sunday editions of the New York, Boston, Philadelphia, Chicago, and other papers, you can soon come to feel quite well acquainted with the concert artist both vocal and instrumental.

It certainly is nice to know a little more than the average person about some one particular thing. Considering your great love for music, it certainly is a reasonable suggestion that in your own case, you make Music your hobby.

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Artificial Harmonics

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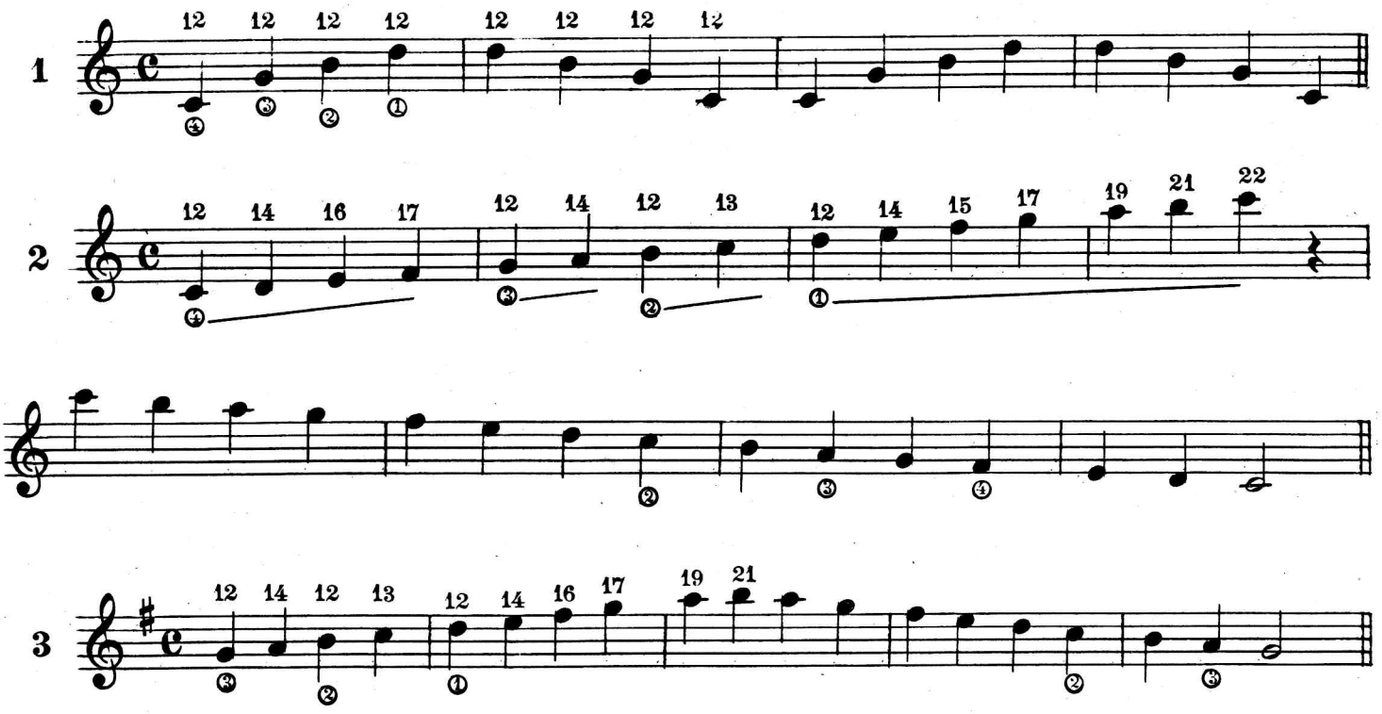
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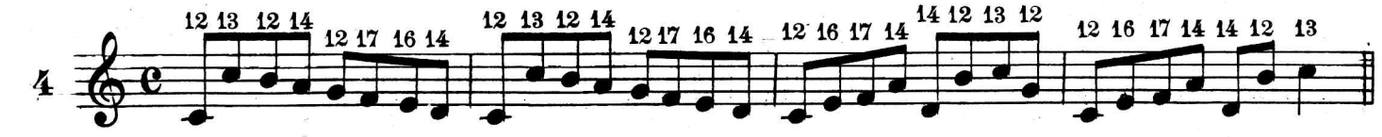
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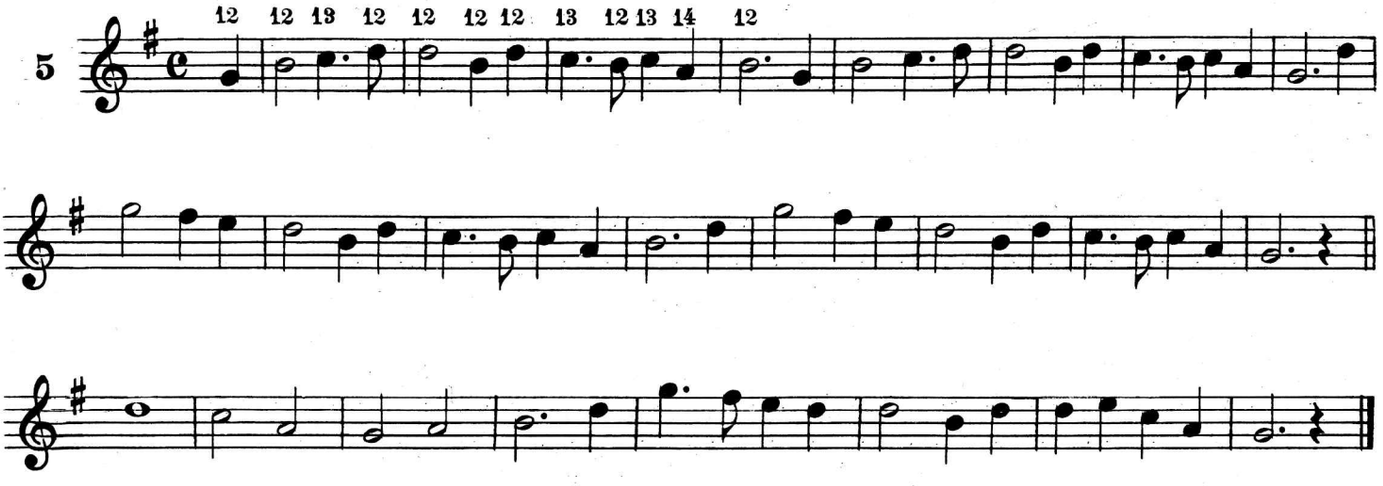
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BANJO—LESSON 69.

WHY DO YOU PRACTICE?

If you are studying Music from some sense of duty or just because your people want you to, you are missing a lot. You should strive to awaken in your heart the Musical Consciousness that smoulders within the breast of every one of us.

It is this deep love and reverence for Music that will make your study of it fascinating, and your practice enjoyable. Indeed, when that is aroused, you will not need to be urged to practice. You will find such keen interest in picking out each new lesson as it comes to you, and thus mastering it, that it will be impossible to keep you away from your study.

Really, that is the sum and substance of the whole subject of practice. It is just like working out a new puzzle. You are interested in it and you want to keep at it until it is mastered. And, when once it is solved, you want to try another puzzle.

Some pupils require a little longer to cover a lesson thoroughly than others do, but if they keep up their enthusiasm, the added time devoted to practice will prove an added pleasure.

It is so easy to remember anything that interests us. That is the spirit in which to practice. Always bear in mind how interesting Music is. Maybe some days you feel a bit disgusted with everything in the world, including Music. But when you stop to think about it honestly, isn't it, after all, yourself that you are disgusted with? Don't blame it on Music!

Others have found Music so interesting that they have devoted a lifetime to it—often at the expense of their personal comfort. Many have gone hungry with brave good cheer because of the spell of Music. But you will not be called upon for any such sacrifice.

To-day, all that is changed. The Musician has come into his own. He is well paid. He is independent. Often, he has the choicest home. So there is ample reason why you, and every other lover of music should hold steadfast in your devotion to this art.

"THE BANJO POLKA"

The first piece in this lesson is to be counted with four to a measure, giving each eighth note one beat, while the two sixteenths are counted "one-and," or whatever it may happen to be.

The first measure consists of two sixteenths, an eighth, two more sixteenths and an eighth. It is counted "one-and two, three-and four." The word "and" is always to be used for the last half or second syllable of a beat or count.

In all these three pieces, the first and third beats must be accented. In fact, this rule always applies when the counting is four to a measure. Before starting the first measure, the first and second fingers should be placed on the C and E and left there as long as possible, which is, of course, during this one measure.

Then the second finger is quickly brought over to the D on the fourth string, and while this is being played, the fourth finger takes the F on the first string. These fingers remain firmly on the notes for two measures, when the C and E are again taken. In the sixth measure the little finger takes the F and then the first and second immediately drop into the proper position.

Do not forget that all quarter notes must have two beats or counts in this piece and that all the counts must be just as even and regular as if a step were being taken. The "D. C." at the end means to return to the beginning and play the first strain again to the hold over the double bar, which signifies the end.

In the "Students' March" every quarter note has one beat while the eighth notes have a half beat, each two of them being required to equal a quarter in value. Count the second measure "one, two-and, three-and, four-and."

Only the three common chords or combinations of notes in the key of C are used in these three pieces. This makes the left hand work very easy, but be sure to hold the hand and fingers properly.

The "Jig" should be played a little faster than the march, but counted in the same way, the first measure being "one-and, two-and, three, four."—The other measures are all about the same. The "D. C. al Fine" at the end means exactly the same as in the Polka, the word "Fine" meaning the end just as the hold placed over the double bar.

Be careful to hold the right hand in the proper position and to raise the fingers rather high before picking each note.

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The Banjo Polka

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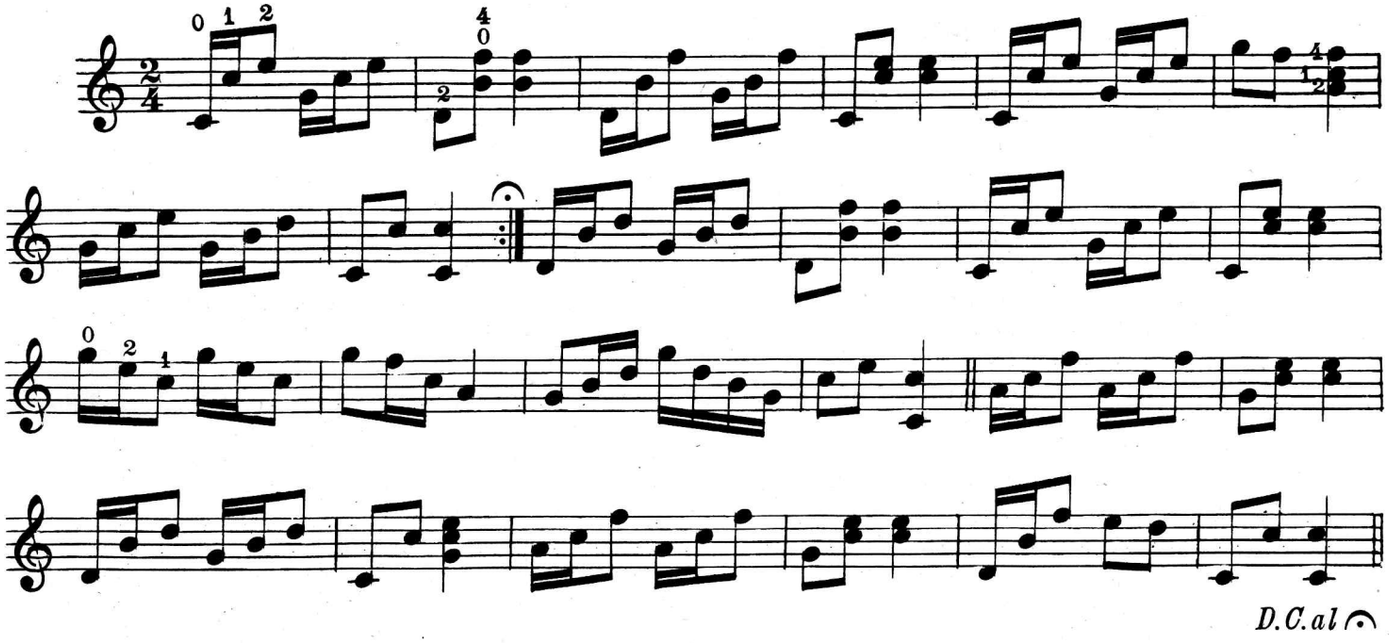
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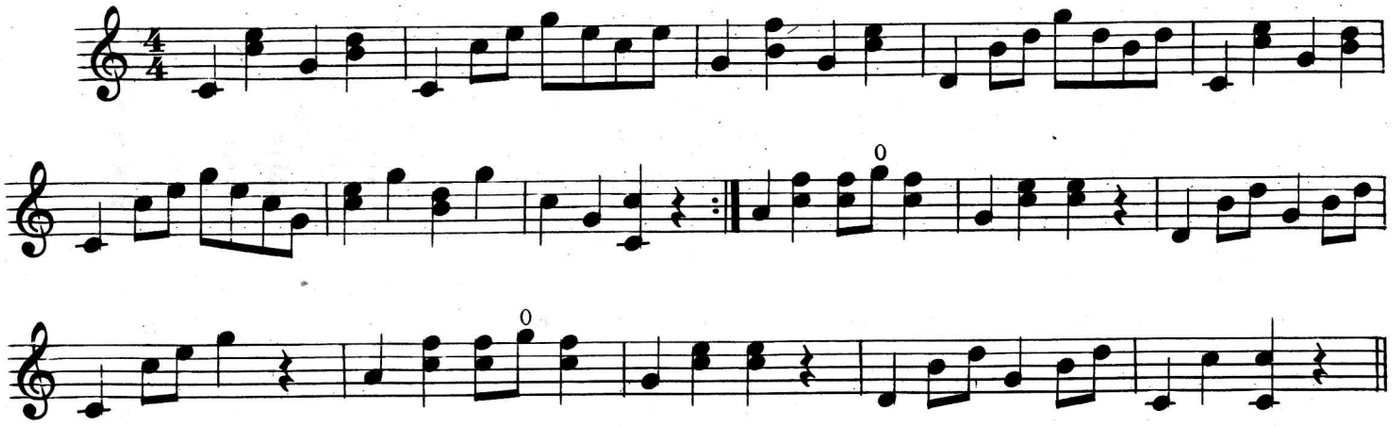
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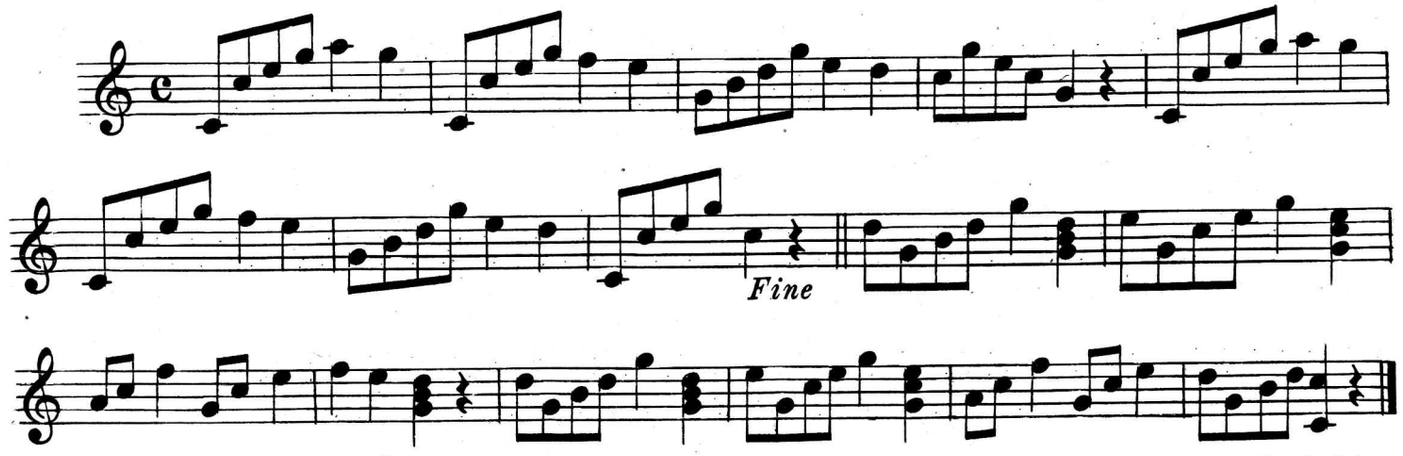
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BANJO—LESSON 70.

THIRDS, SIXTHS AND OCTAVES

This lesson is given so that you will know how to play and finger these combinations when you come to them in regular music. There are two very important rules to follow, first to use the fingers exactly as marked and then to leave the fingers on the strings as much as possible, sliding to the next notes rather than stepping to them.

The thirds and sixths are given in three keys most used, and if you are not already familiar enough with the fingerboard to find all the notes you can of course refer to the chart which you had some time ago in an earlier lesson. The thirds are all taken on adjacent or contiguous strings (with one exception in the key of F) while the sixths of course have to skip one or two strings in most cases.

The octaves in No. 7 are played with the banjo tuned in the regular way, but the next one requires the fourth string to be raised to D, which makes the letters come at the very same fret on both strings.

The fingers must be kept firmly on the strings when moving from one fret to another. No. 9 also requires the bass to be tuned to D instead of C and the lower notes are always taken on the bass string.

You will notice that this is written in three—two time, which means that the half note has the beat, all quarters having a half beat. This is one of the unfortunate melodies which is blessed with two titles—"O happy Day" and "How Dry I Am." You may take your choice.

ORIGINALITY

Leschetizsky, one of the most celebrated teachers of his time, said, "To make a beautiful composition sound dull and uninteresting is no hard matter; but to make a composition that is in itself dull and uninteresting appear beautiful and full of meaning—that is the consummation of the Musician's art."

This is the sort of ability that you should strive to gain, for this is the real test of your musicianship—the ability to put soul and meaning into a seemingly dull selection.

Of primary importance in gaining such ability are precision, equality, dexterity, and power. These are the points we have been developing throughout your entire course.

But more than mere mechanical perfection is necessary.

The ear must be trained to appreciate every shade of power, beauty, time, and rhythm. The eye must be trained to read rapidly and to retain the written form. The brain must be filled with a broader knowledge of life and music. The heart must be alive to the spirit of living, and to the soul of the composer.

More important still, there must be imagination—keen imagination. There must be emotion both restrained and expressed. There must be originality.

Rubinstein once said, "The musician who only plays the music of a composer correctly will never move from the ranks of mediocracy.Only when he learns to express the inmost thoughts of the composer and the breadth and greatness of the composition will he himself have an opportunity to become great.

"Mediocrities are afraid to be individual and original, though those who have no talent for originality or individuality may still be very good executants."

What is this thing "originality" that changes one, over night, as it were, from a mere player to an artist?

Originality is the ability to arrange and combine various items of knowledge in new or different and unusual forms.

The first requisite, then, is knowledge.

You can't speak any language until you learn the words that compose it.

You can't spell any word until you learn the letters of the alphabet of which it is composed.

No more can you hope to learn to express yourself—your individuality—in the language of music until you learn to use the standard musical forms.

That is why it is so essential that you master the technical points and exercises as they are brought to your attention from time to time in these lessons. These are, you see, the various items of knowledge with which you are to become so familiar that you can rearrange them in new and unusual forms. In this way, only, will you gain originality.

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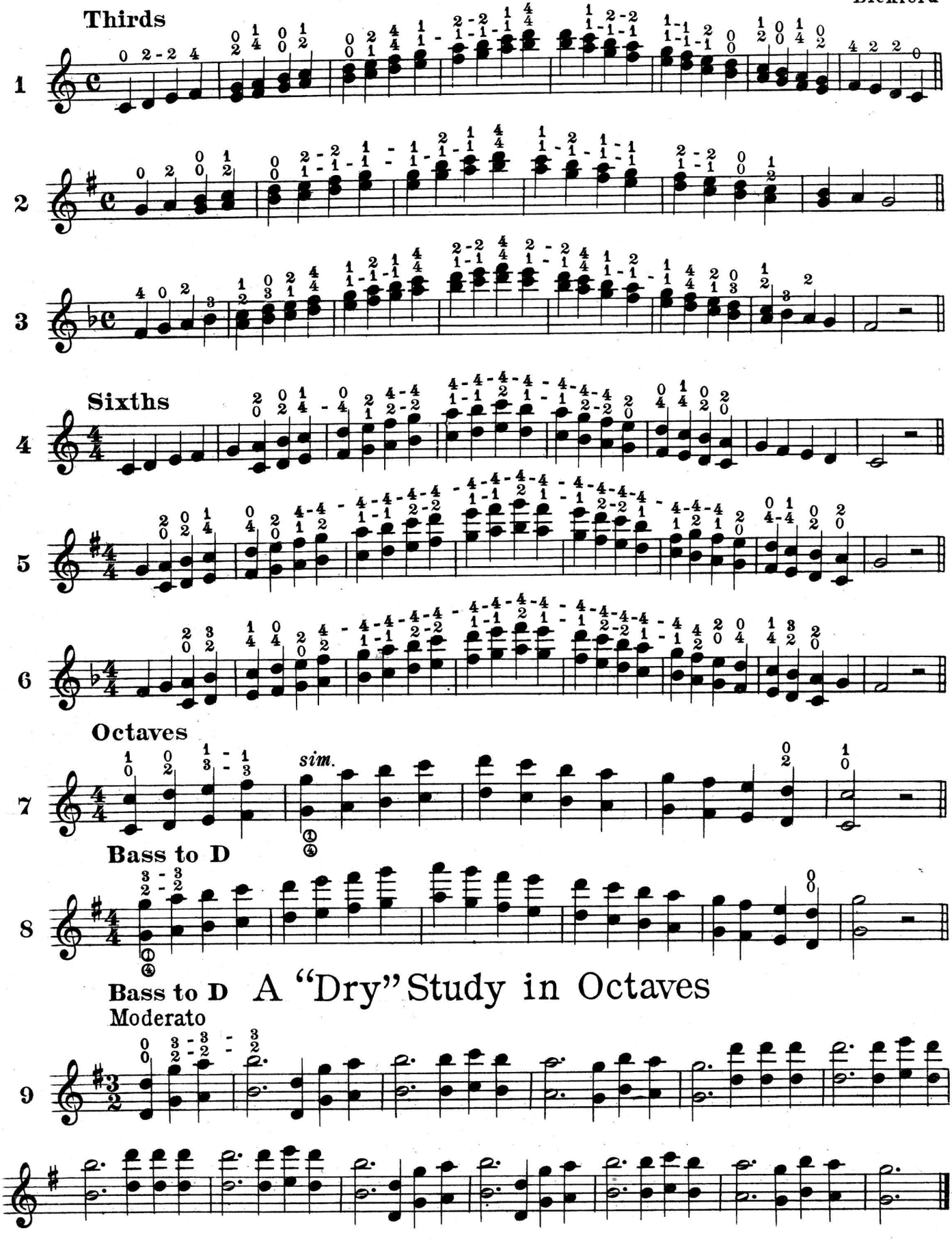
Thirds, Sixths and Octaves

Bickford

Bass to D A "Dry" Study in Octaves

Moderato

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BANJO—LESSON 71.

SONGS WITHOUT WORDS

The SPRING SONG is one of the most lovely of the Songs Without Words—those deeply characteristic compositions of Felix Mendelssohn Bartholdy, or as he is more usually known—Mendelssohn.

Elbert Hubbard in one of his Little Journeys to the Homes of Great Musicians said, "In his 'Songs Without Words' the spirit of the Master is best shown. There the grace, gentleness and sublimity of his soul are best mirrored.—And if at twilight you should hear his 'On the Wings of Song' played by one who understands, perhaps you will feel his spirit near and divine the purity, kindliness and excellence of Felix Mendelssohn Bartholdy."

Certainly a man who could write such music as the "Spring Song" had no need to seek for words to express the inmost feeling of his soul.

Your task is to pass along the beauties of Spring which he depicts.

The SPRING SONG. What is the song of Spring?

Spring is the time of awakening love, the time of budding trees, the time of nesting birds, the time of blossoming flowers. In Spring the little rivulets have swelled to gurgling brooks. The whole world sings for very joy of being.

Study this selection with the inward-seeing eye until you feel in your own heart the beauties of its harmonies, and the subtleties of its meanings. Then so govern your instrument that you can materialize these spiritual things in the form of melody.

Mendelssohn was almost as much a genius as was Mozart. Even as a child he was a remarkable artist. Fortunately, his life was unmarred by want. The family was well to do, and his ability was readily recognized.

Mendelssohn was recognized by the King of Saxony as a King of Art.

On one of his five visits to England where, if anything, his success was even greater than at home, the Queen invited him to call upon her at Buckingham Palace. He went alone, and she dismissed her servants, entertaining him as an equal. He played for her. She sang for him.

Yet, he was more a benign spirit than a man. The depth of his St. Paul and his Elijah exemplifies the spirituality of the man. And the Songs Without Words picture his purity. He was distinctly of the mental type. And thus, material things seemed to wear on him.

When conducting, or when at the piano, his slender body seemed thrilled with new life, and nerved to strength and endurance. But it couldn't keep up with the fires of the spirit. It gave out entirely when he was thirty-eight.

He was a young man, as he went down to his grave; but he had accomplished great things. His life had been a direct line of triumphs.

SPRING SONG

This beautiful melody, which is as familiar to musicians of all kinds as almost any piece of music in existence, will require careful practice and is well worth while. Some of the longer notes could be played with the tremolo, but it is very effective in the regular style.

The waved line before the first chord and which occurs very frequently means that the chords are to be "rolled" or played in arpeggio style, that is, rapidly from the lowest to the highest.

Be very careful to follow the fingering exactly as marked, for both hands. It will be best to count four to a measure until it is well learned, after which two may be counted.

At any rate there must be two accents to the measure. The grace notes which occur in a few places must be played very quickly, the main accent coming on the regular note.

Since the melody is entirely in the upper notes (with stems up) these notes must be brought out very clearly, while all those having the stems down are played as lightly as possible. Unless this is done, the musical effect is entirely spoiled and it becomes a mere jumble of notes.

You must not fail to leave the left-hand fingers on the notes until they are actually needed somewhere else, for this is the only way the tones can be sustained without the use of the tremolo.

In giving you the SPRING SONG this week, we trust that you will make its beauties your own. We expect you to master faithfully its details, and strongly urge that you memorize it, and use it as one of your choicest solo numbers.

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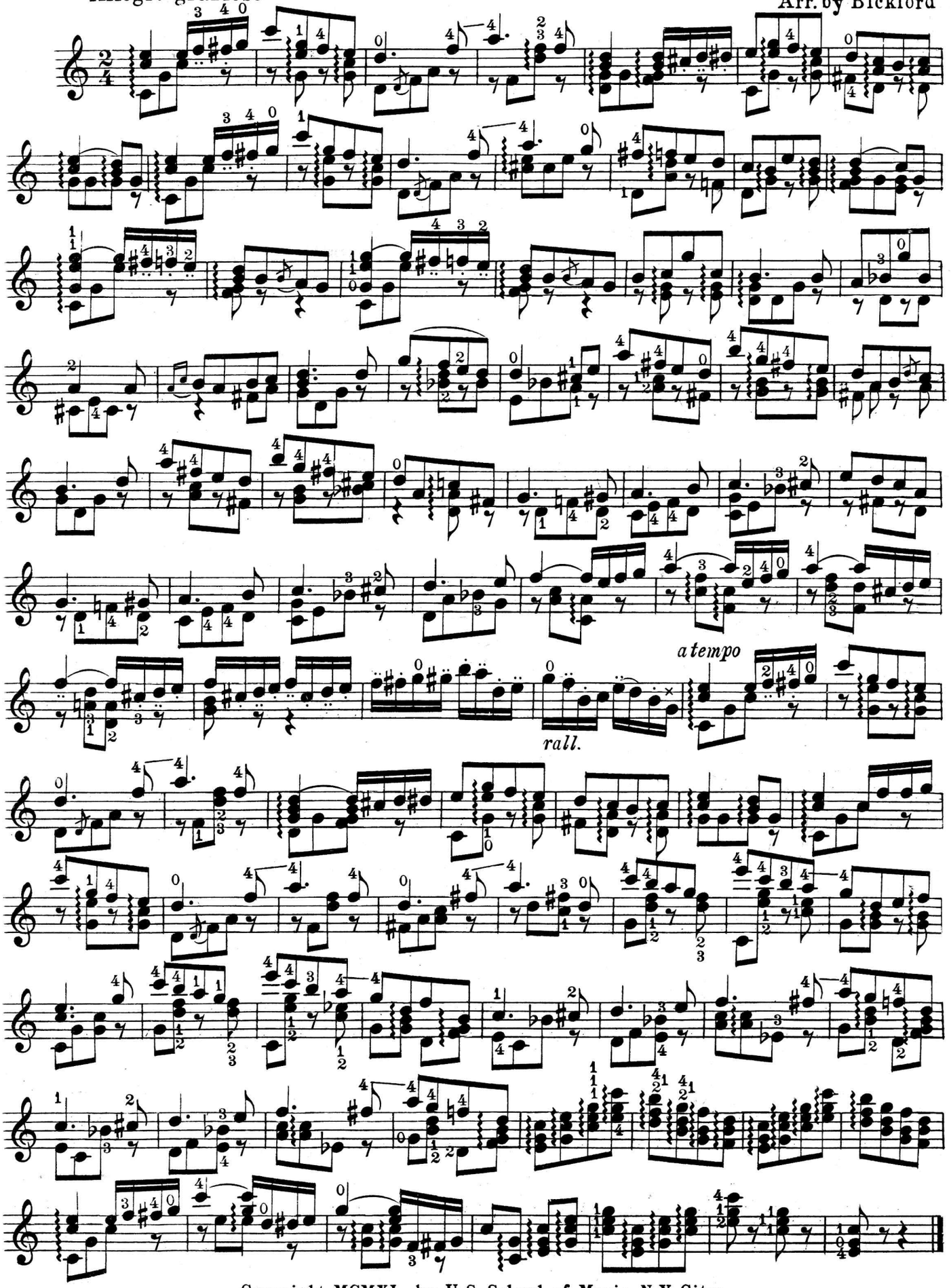
Spring Song

MENDELSSOHN
Arr. by Bickford

Allegro grazioso

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BANJO—LESSON 72.

SILENT MEMORY STUDY

One of the best ways to learn to memorize—and of course you will want to memorize many of your pieces—is to study the selection very carefully before you have so much as played a single note. If you will do this, striving to think just what the music will sound like when you do play it, you will find that very soon, you will be able to hum or whistle the piece correctly from start to finish even though you may never have seen the selection before in your life.

This ability makes it much easier to remember notes.

At first, you may not make much headway with this method. Perhaps, on the first attempt, your mental picture of the piece will be all wrong, as you will learn when you hear the music. But don't let this be a discouragement to you. Keep at it, and finally you will find yourself reading at sight much more readily; you will memorize more quickly; and you will play each selection you take up with much more feeling.

Silent Memory Work should be done even on special exercises and scales.

"SPECIAL EFFECTS"

The effects introduced in this lesson are frequently met with in published music and it is necessary to have a knowledge of them. The ordinary "snap" in Ex. 1 is not difficult, and is made by simply pulling the left-hand finger which has been used to stop the first note off with a sideway motion, thus snapping or picking the string with this hand instead of the right. It is always indicated by the slur under or over two notes and of course applies only to the second note, the first being picked in the usual manner. This second note must sound the same as if it were picked with the right hand, and this requires considerable practice. In this lesson it is used only on the first three strings, but it also occurs frequently on the bass string.

The double snap is a succession of two or more snaps on the same string, and is much more difficult than the regular snap. In Ex. 2, the F sharp in the first measure is picked in the usual way, but the second finger must be placed very firmly on the E at the same time the little finger takes its note, so that when it is time for the E to be played, all that is necessary is to pull the little finger off, thus sounding the E. The second slur means that the second finger then pulls the string and sounds the open D. Unless this finger is held down very firmly the E will be a failure.

Ex. 2, the "Jig," introduces both single and double snaps and the regular picking as well, and you must follow all the markings very carefully. It is not sufficient to get the notes, but they must be gotten in the way indicated.

THE SLUR

The slur, in Ex. 3, is made by dropping theproper finger on the string with a quick motion and considerable force, which makes the string vibrate without any further assistance from either hand.

In the first measure, the open D is, of course, picked with the right hand, but the D sharp is made by dropping the first finger very firmly close to the fret, the second, third and fourth doing likewise for the succeeding notes. Don't get discouraged if the notes don't sound as loud as if they were picked, for they never will, no matter who plays them. Be sure to keep the time very strict, making the left hand keep time for you. The process is the same on all the other strings.

THE SLIDE

The slide in Ex. 4 is made by sliding the first finger along the string from the note last used to the next note required and making it sound without the right hand. This effect is something like the slur, only that the finger does not leave the string. It must move quickly to the new position and stop exactly against the fret. The figures in the circles indicate the strings to be used for the notes.

Ex. 5 introduces all three effects and will need considerable practice. The groups of three notes are all triplets whether marked that way or not. The indication is frequently omitted when there is a long succession.

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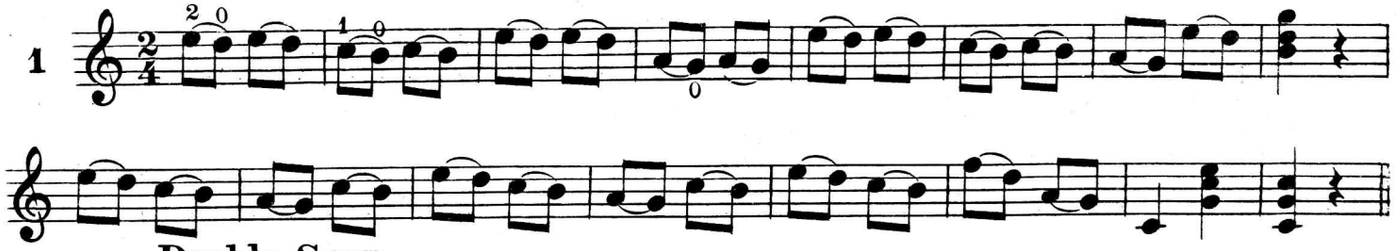
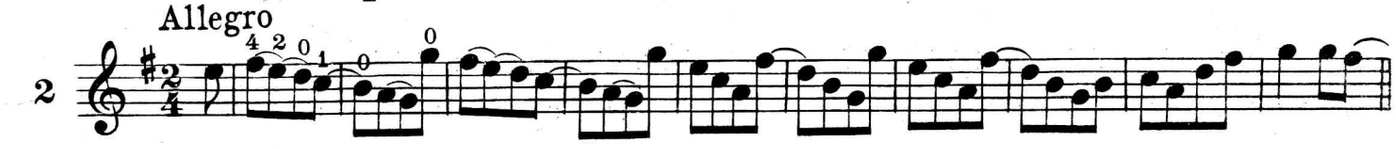
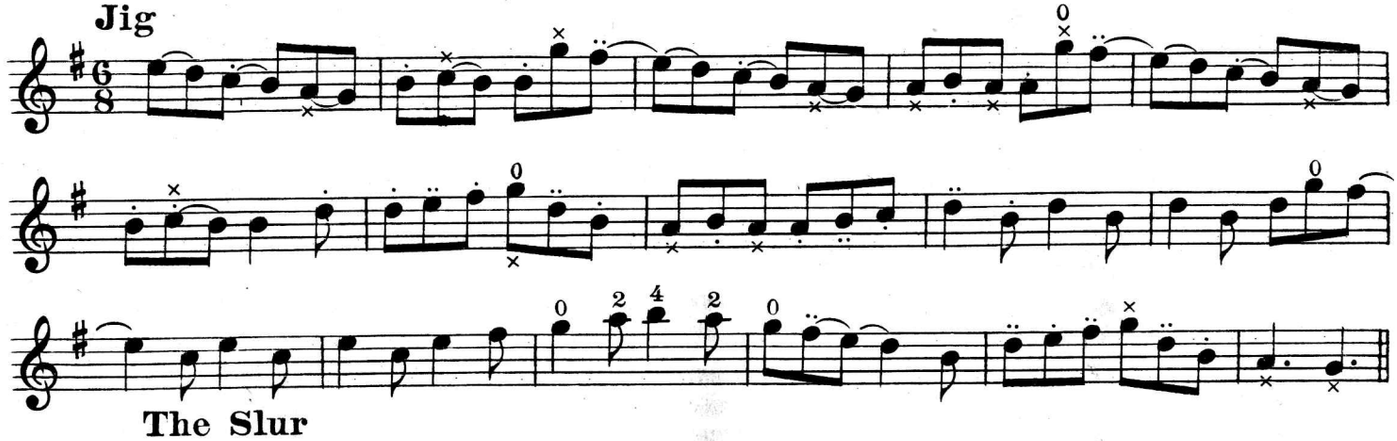
Special Effects

The Snap — Bickford

1

Double Snap

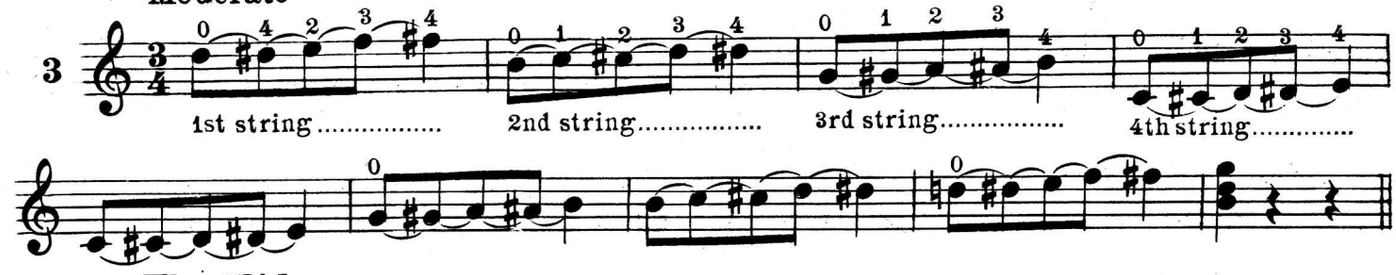
Allegro

2

Jig

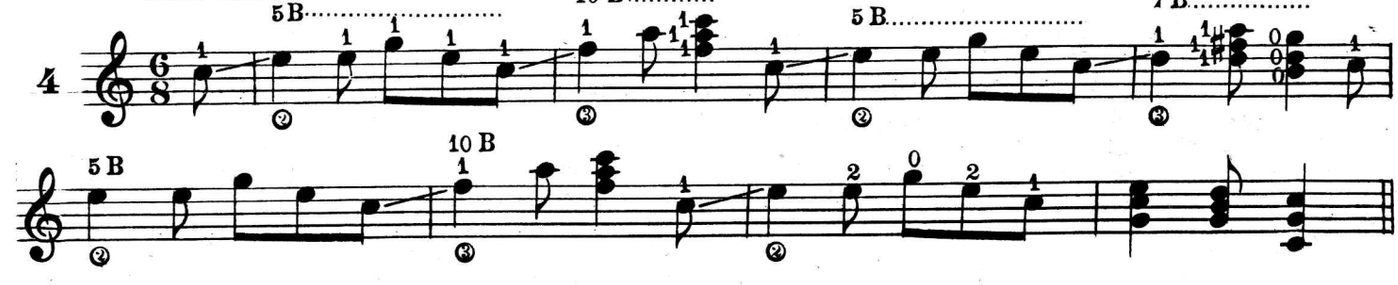


The Slur

Moderato

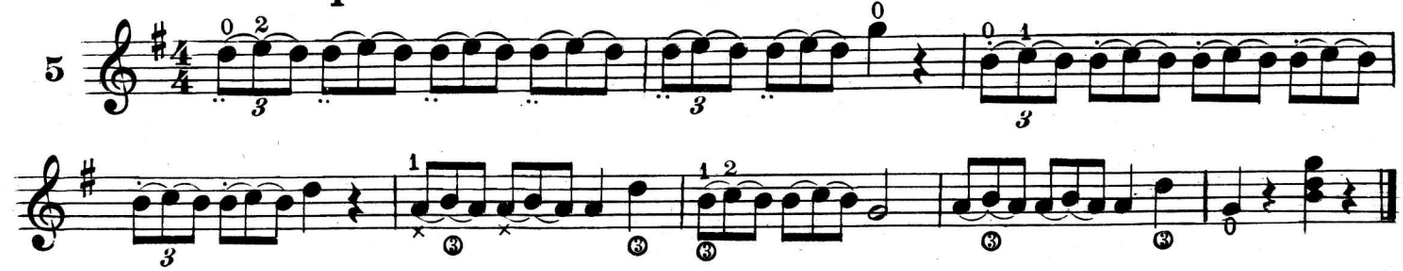
3

The Slide

4



Slur Snap and Slide

5



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TENTH EXAMINATION SHEET FOR THE BANJO
FOR THE PUPILS OF THE U. S. SCHOOL OF MUSIC
Covering Lessons 73 to 84

After you have studied lessons 73 to 84 thirty minutes a day, for one week each, you should be thoroughly familiar with the answers to the following questions. Write your answers next to the questions on this sheet briefly and plainly and send them in to the U. S. School of Music, 225 Fifth Avenue, N.Y.C. They will be marked and returned to you.

Fill in the following information. Write carefully.

NAME . . . . . .

ST. OR BOX . . . . . .

CITY . . . . . STATE . . . . . .

INSTRUMENT . . . . . KEY NO. . . . . .

Q U E S T I O N S

1. WHO WAS THE COMPOSER OF THE ORATORIO, "THE MESSIAH"? WHEN WAS IT WRITTEN?

2. TO WHAT TYPE OF ORATORIO DOES THE MESSIAH BELONG?

3. WHAT ARE THE TWO WAYS OF PLAYING THE TRILL WHEN BOTH NOTES OCCUR ON THE SAME STRING?

4. WHAT IS ONE MARKED DIFFERENCE TO BE NOTED IN BACH'S MUSIC?

5. HAVE YOU TAKEN UP THE STUDY OF HARMONY AND COMPOSITION?

6. WHICH FINGERS OF THE RIGHT HAND WERE USED IN THE OLD FASHIONED BANJO STYLE?

7. FROM WHAT IS THE HARP SUPPOSED TO HAVE ORIGINATED?

8. WHO WAS THE COMPOSER OF "CAVALLERIA RUSTICANA"?

9. ON WHAT WAS THE ORIGINAL MANUSCRIPT OF SCHUBERT'S SERANADE WRITTEN?

10. NAME THE COMPOSER OF "TRAUMEREI ROMANCE".

NOTE:—When asking for information on any part of a lesson, kindly mention lesson and paragraph referred to.

Review and Lesson on playing in plectrum style.

"Playing in Chords" 13th Lesson, is best suited for plectrum playing, and wherever you find an exercise or study containing chords you are advised to try them with the pick. "Chords in A minor" are a fine study in chords as well as a pick study, and instead of using one bass note followed by three chords - you may practice playing four chords and across the four strings with the fingering as indicated in the illustration of the finger board.

If you cannot easily reach E with the 4th finger - in the third measure - the bass string must be omitted and only the first three strings struck.

The chords found in the 15th lesson are also very useful and should be memorized. "Studies for Rapid Execution" in the 20th lesson is an excellent page of work for plectrum. The G above the staff, usually played on the open 5th string may be played on the 5th fret of the 1st string, and will be found more convenient to finger when playing with plectrum.

A very important key in orchestra playing is the key and chords of F, found in the 21st lesson. Here mostly the first 3 strings are used.

"Lauterback Waltz" in the 23rd lesson may also be played with the plectrum. The 1st chord - first measure - consisting of C-E-G, 1st, 2nd and 5th strings may be played by placing the 1st finger across the 5th fret - first three strings, the 5th fret 3rd string being C, 5th fret 2nd string E and 5th fret 1st string G.

The tremolo in the 30th lesson may also be tried with the plectrum moving your hand back and forth quickly so as to produce an even tremolo. Try it at first with the finger in the usual way and then with the pick, imitating a mandolin, to see which of the two styles you like better.

Chords and positions in the 32nd lesson should be memorized, alternately using fingers and pick. Practice the 39th lesson in the same manner.

Lesson 56 is a plectrum tremolo exercise on the double strings. To have a Violinist or Flutist play the melody of "The Rivals Waltz" lesson 65 - and playing the accompaniment with the plectrum would be a very profitable as well as enjoyable pastime, but before attempting the Waltz "Old Folks at Home" and "Tennessee" the 18th and 22nd lessons should be played using four strings wherever possible in the accompaniment.

In addition "Drink to Me only with Thine Eyes" lesson No. 87 - may be played by running the pick across the four strings, and "Home Sweet Home" - 91st lesson - playing with the tremolo on the four strings.

BANJO LESSON No. 73.

LILY OF THE VALLEY.

This is excellent exercise for the left hand on account of the frequent changes of position which are executed in a natural manner. The left hand must move along the neck gracefully and evenly. To do this properly the wrists must be very limber. It requires much practice to be able to thoroughly control wrists and fingers. Those students who have practiced the exercises of Automatic Finger Control will find this a great aid.

The strings must be touched firmly and with considerable strength against the finger board. At the same time the wrist must not be stiff. The strength and the pressure must not be produced by the weight of the wrist, but rather by the muscles of the fingers.

The fifth string plays an important role in this exercise.

It is well to pay considerable attention to the use of this short string, because by utilizing it properly the execution of position changes becomes very easy. For instance, in the last measure of the first staff, it gives you all the time you need to return from the eleventh position to the first.

When you play the trio, you must hold down the melody notes carefully as long as possible. Otherwise the melody will not be heard well enough.

You have received in previous lessons all the instructions necessary for the execution of this piece. It will, therefore, be merely a matter of practice and time for you to learn to play this polka properly.

MUSIC BECOMES SELF-SUPPORTING.

It is only within the last century that music—older than years—has been to any extent self-supporting.

The great majority of the world's masters of music failed to make even a decent living out of their profession. Mozart, Hadyn, Beethoven, Schumann, all were either in poor circumstances or else dependent upon the kindness of a patron.

A notable exeption to this was Mendelssohn. Fortunately, he had a private fortune. His father was a banker with sufficient means to train Felix in the best possible manner. His mother was a cultured woman of good judgment and keen understanding, who started the young master's musical training herself. Into this she never pushed him, but rather led him on by such steps that his enthusiasm never waned. No hindrance was put in the way, as was so often the case with other young geniuses.

Mendelssohn's early good fortune seems to have followed him throughout life. He never experienced poverty.

But perhaps the first instance of financial reward, as well as honor, which came to a poor musician was the success of Verdi. His life reads like one of the Alger stories of poor boys in our own country, who start out with nothing and amass wealth.

Verdi certainly was a poor boy. He studied music early in life, but he had to go to work when he was only ten, as an office boy. He kept at his music, however, and in another year, when he was only eleven, he realized his father's great ambition for him. He was made Organist of Roncole (all this was in Italy you understand). You will be interested to hear the salary which this quite important post gave him. It was $7.50 a year! Yes, that's right; it was just about fifteen cents a week. He was, however, paid extra for baptisms, marriages and funerals.

And his struggle lasted several years longer; but eventually, he was recognized as the most popular writer of grand opera in Italy. And then he was able to ask his own price for what he wrote, and he got it too.

Rigoletto, Il Trovatore, La Traviata and Aida became popular all over the world. They always drew the people and the opera houses which presented them were always sure of success. These operas are still popular and are presented in this country each year. Verdi came at the turning point in the musical world. The people as a whole, relized how much music meant to them and it became the popular form of amusement And people are always willing to pay for what amuses them.

Very much the same change has come about in America in the past few years through the popularity of the moving pictures.

Orchestras have sprung into favor in motion picture theatres, also. And the results is that more musicians than ever before are able to make a reasonably fine living from their art.

And the best of it is that, as time goes on, the musician will come more and more fully into his own.

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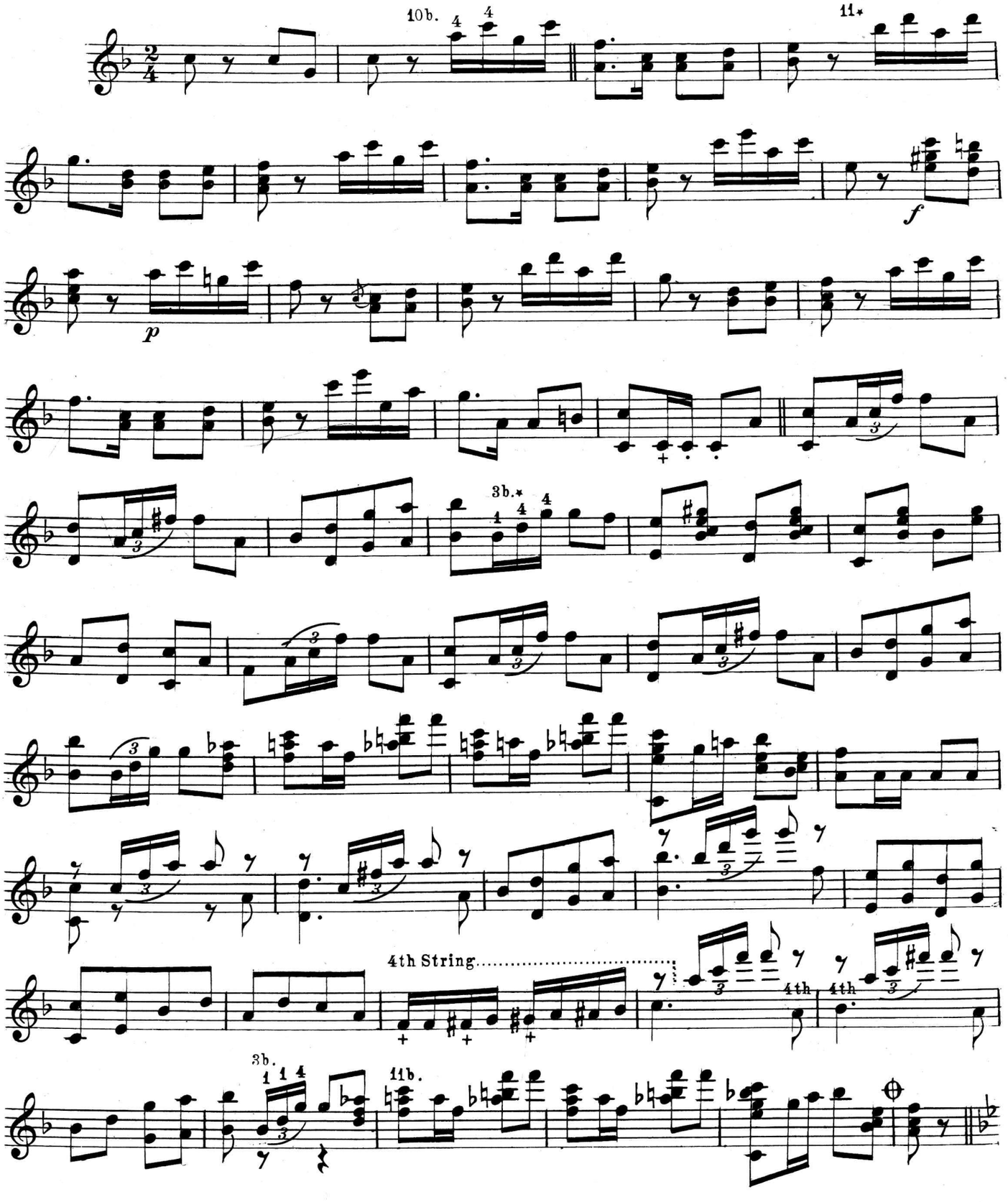
Lilly of the Valley

Polka

Banjo

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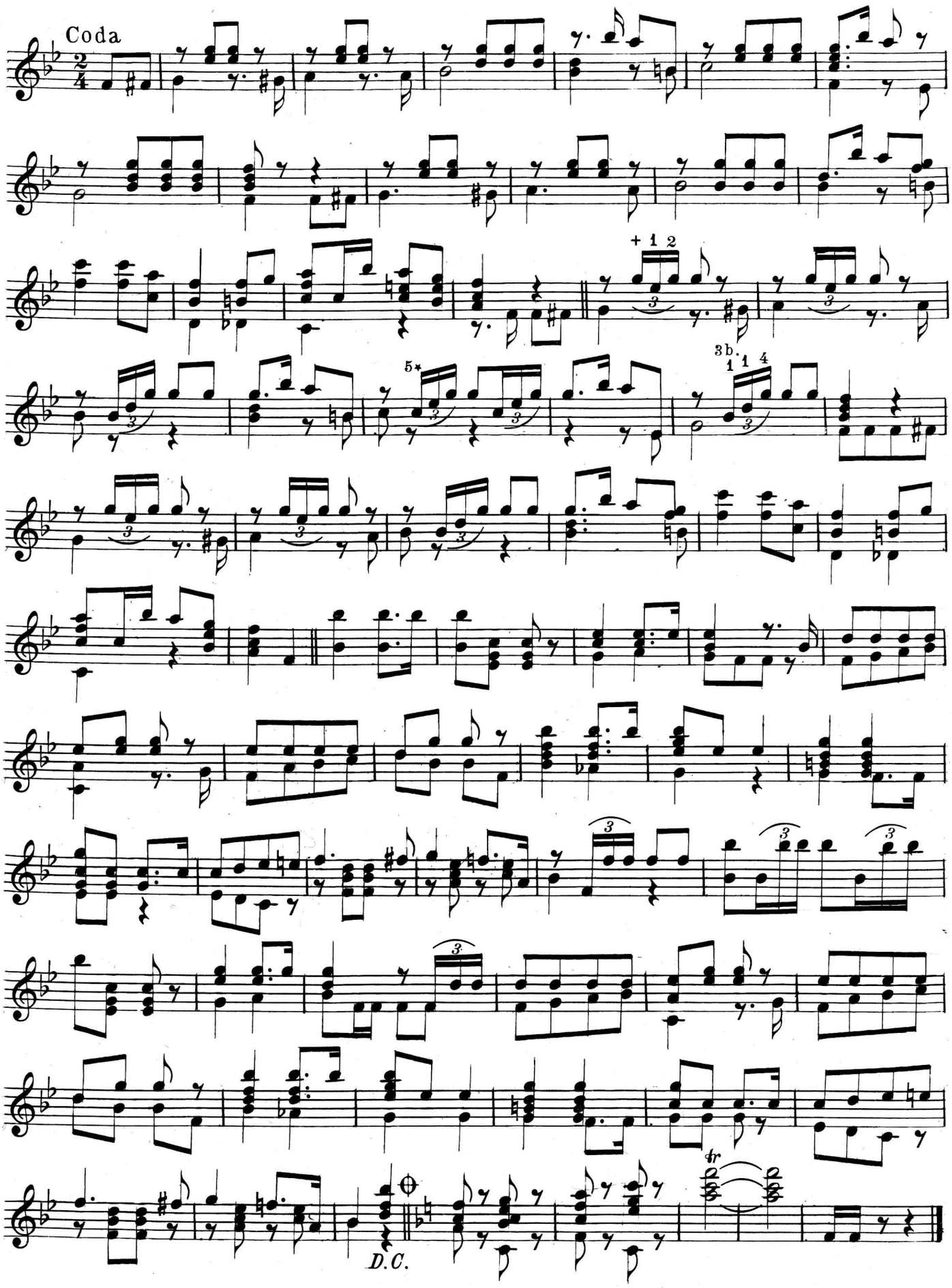
Coda
+ 1 2
3b.
1 1 4
5x
tr
D.C.

I would not want to think of your finishing this course of music without learning something more of the great masters who devoted their life to its advancement.

It sometimes seems as if fate were jealous of genius.

The life of Mozart was a horrible tragedy. Tragedy usually is the outcome of some inherent personal weakness, some unmanageable fear or passion, struggled against in vain, rises up in the end to wreck the life and happiness of its victim. But in Mozart's case, it all seems to be the result of outside forces of evil.

His life was short in span of years, yet he experienced more than many of those whose age reached three times his own.

To begin with, he had no boyhood or youth in music. He was childish and all that, but at the age of three, he was already picking out chords upon the harpsichord. Imagine it! Scarcely large enough to sit at the instrument! And at four, he played a minuet, not only with correct technique, but with well marked rhythm and expression.

Now it is generally conceded that musical expression comes largely from life's experiences and the understanding of them. Whence, then, came Mozart's ability? Was his a wonderful inheritance?

It is true that his father was a thorough musician and that his mother, too, loved music. It ran in the family. His sister, Mariana, four and a half years older than Wolfgang Amadeus, was almost as remarkable as he in her youth. Perhaps music was as natural to them as swimming is to little ducklings. Certain it is that the stories of unusual performances accredited to the boy were actual facts, for his ability was tested again and again by unbelievers.

He was a composer when he was only five. It is said that one day, in his fifth year, his father found him bending over a music score.

"What are you doing?" the father asked.

The youngster replied that he was writing a concerto for the piano. The father and a friend who was with him, looked over the score.

In astonishment the friend remarked:

"It is good, but it is too good for general use."

With the assurance of trusting childhood, the little musician replied:

"It must be practiced until it is learned." And then he played it perfectly.

A CONCERT TOUR.

Wolfgang's father realized what a stir the boy would make as a concert artist, both because of his tender age and because of the exquisite excellence of his playing. So, they toured the world. Everywhere they were greeted with great celebration. Royalty was literally at the feet of the precocious boy. Of course these experiences broadened the little man and doubtless his education was better than it would otherwise have been. But they little more than paid expenses. Indeed, there came a time when the elder Mozart was obliged to stay at home because he could no longer afford to accompany the young musical wonder. And then was the beginning of the tragedy of fate.

On the next trip, Wolfgang's mother accompanied him but while in Paris, she died. The boy had depended so entirely on his mother, whom he placed next to God that he now felt hopelessly alone in a strange country with neither father or mother. It is no more than natural that his thoughts turned to a woman for sympathy and companionship. Luckily, he avoided an alliance which he would have made with Aloysia Weber, who it appears, was in no way worthy of him. But he soon discovered that the lady's younger sister, Constance, was deeply in love with him and he grew to love her also.

One of the elder Mozart's peculiarities was his social ambition. He surely had received too little consideration at the hands of royalty to explain his insistence in hoping that Wolfgang would marry someone high in the social scale. Yet this was, indeed, his ambition. He did not approve at all of the engagement of the couple. And the girl's guardian too, frowned upon the union. But love found a way, as love often does, and they were married. Mozart's father became reconciled to a degree, but he never again gave his talented son the support and sympathy that had meant so much to the young man.

It seemed impossible for Mozart to make even a decent living. He wrote a great deal, because he had to. And he and his wife seemed as happy as circumstances would allow. However, neither of them were in good health.

Hard work put him in a position where the skies began to brighten, and then came the end. You must have heard the story of his passing. His last word was the Requiem.

A stranger came to his door one day and asked if he would take the commission to write a requiem for the dead. He demanded prompt delivery. Mozart could learn absolutely nothing as to who was giving the commission and, all in all, there seemed to him to be something super-natural about it. He undertook the work and threw all of his energies into it. In fact he overworked. His strength began to fail. But still he pursued the task, driven on perhaps by this premonition which he early announced that he was writing the requiem for his own funeral.

And so it proved. He failed rapidly. Leaving directions for the completion of the piece, he and three friends sang it at his request part way through; but he burst into tears. He quickly became delirious and never regained consciousness, dying the next day.

His lament was that he had so nearly attained comfort for his wife and family, only to be called before he had quite arrived. There must have been some who remembered the remarkable baby, you will think. But no. He was buried in the potters field and no one knows where he lay. Oh, yes. Fame came to Mozart, but it came too late. There is a beautiful monument to him in the cemetery where he rests. But he died of a broken heart.

U. S. SCHOOL OF MUSIC

BANJO LESSON 74.

THE MARCH OF THE PEOPLE.

Perhaps you have already looked at the music accompanying this lesson and thought that a mistake had been made in sending it to you. But such is not the case.

Many a time you will hear someone play a piece of music on the piano or organ and you will like it. Then when you try to get it you will learn that it is not published for the banjo.

This is no reason at all why you should not be able to play it.

If there is no regular banjo arrangement of what you want to play, learn to play it from the piano music.

At first when you start to do this, you will use the treble of the piano part and read or play only the melody notes. But gradually you will be able to make a very presentable banjo selection from a piano piece.

Sometimes you will want to transpose a selection written for the piano and play it in a different key. In order to show you how this is done, the last two lines of music on the page have been transposed to the key of D, five sharps.

A PLEA FOR MUSIC.

Beauty may have a great deal more to do with the smooth running of the world than we ordinarily think.

One of the reasons for hard times and for general unrest may be that the minds of the people are more or less out of joint, that they have forgotten what is fine and beautiful.

Unrest is not always due to economic causes nor to some lack of balance between supply and demand. It is not always even a question between capital and labor.

When there is ugliness all about us, nothing but ugly sounds being heard, nothing but pictures of a daily life of want and discomfort, it is no wonder that unbeautiful ideas develop.

If we would pay more attention to idealism and beauty it would be a happier world to live in.

Italy has not so much to offer in the way of modern conveniences. Yet Italy is a happy country, a country of music. You will hear grand opera whistled on the street. All of the people have been educated to appreciate and enjoy really good music.

The way people in our own country are responding to fine concerts is very encouraging. The enthusiasm with which they greet the classic selections in the large motion picture theatres also indicates that there is a place right here for more good music.

Classic selections naturally lend themselves very readily as suitable accompaniments to many of the better motion pictures. This is because the basic story that was told by the old masters in harmony even many years ago are still the basic stories that are being presented anew on the screen to-day.

Several grand operas have been adapted to motion picture work.

During the past winter an interesting experiment was made in some of our large New York motion picture theatres. The grand opera pictures were cut down until they required only about half an hour for presentation. These were accompanied entirely by music from the score of the same opera.

Among those pieces given were Tosca, Carmen, and Madam Butterfly. These proved very popular and it is to be hoped that it will soon be possible for the same sort of excellent pieces to be heard throughout the entire country.

It is always interesting to see unfolded before one the stories of the old operas and it is also a great privilege to become more familiar with the grand music that has been written to them and which is being passed down from generation to generation.

Should the opportunity come to you to see and hear one of these picture operas, by all means grasp it. In fact, whenever you have a chance to hear good music make it a point to do so. You will get not only entertainment from it, but also inspiration and practical help.

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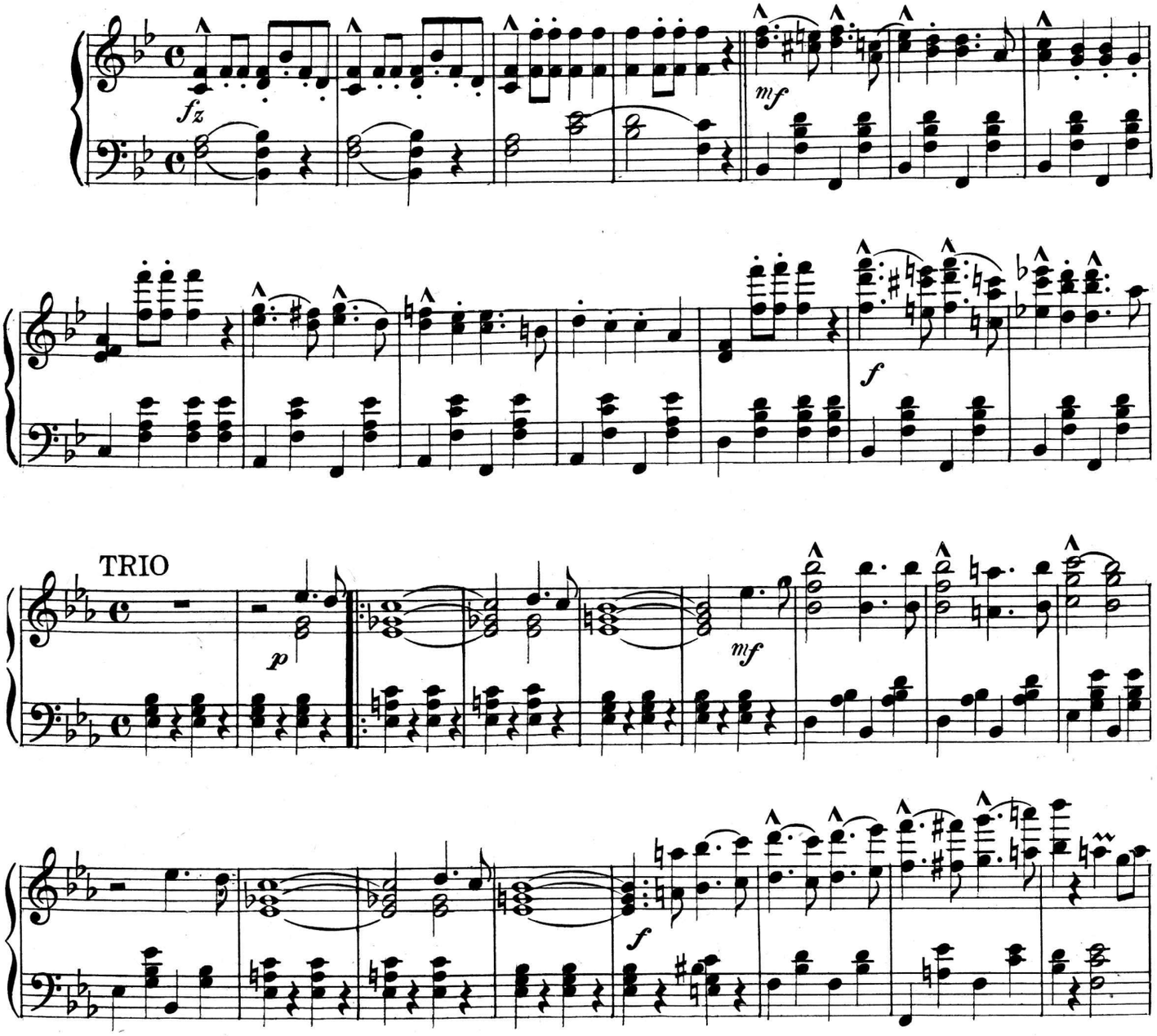
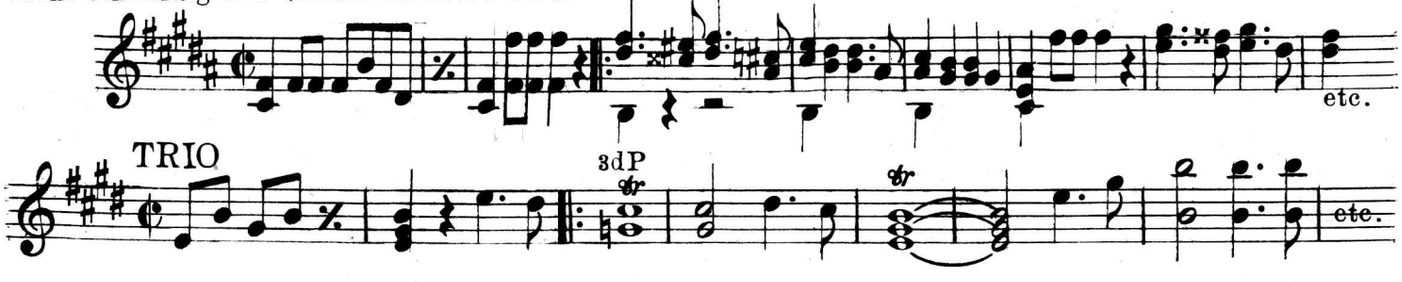
March of the People

By HANS VON ZOIS

March of the People

Tune 4th string to D (called elevated bass)

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U. S. SCHOOL OF MUSIC

BANJO LESSON 75.

"THE AURORA GALOP."

As this piece is to be played quite rapidly to be effective, it will prove excellent practice.

The second G of the four starting notes is to be played on the 5th string both here and whenever the same passage occurs throughout the selection.

The harmonic is played at the 12th fret of the G string or at the 18th fret of the fifth string.

In the first strain of the Galop, you have syncopation; the accent falls on the second half of the first beat. Be careful to pull the chords vigorously.

A good many things occur which demand special execution, for instance, the grace note in the 9th measure of the second staff which is picked with the right hand whereas the E which follows is only played with the left hand finger.

The two with the slur above the D in the first measure of the third staff signifies that the string is to be snapped with the left hand finger only.

In the next part you have a melody on the bass string, which if played properly is very effective.

We would draw your particular attention to the first measure of the Trio as there are quite a number of notes to be played to the measure. Take it slowly at first and get them all in.

In short, read carefully everything that is printed and do not play half way right but insist upon your fingers doing everything just as it is marked on the page.

ACHIEVEMENT IS THE GREAT REWARD.

What is the motive which lies back of all your work?

Nowadays, we are too prone to want to be bribed and urged on by the offer of material things, such as prizes and medals. Prizes have their place and are found even in our best colleges and other schools. However, the real motive for doing a thing well should be because you like to do it. Then the result of your work, the achievement, will be your reward. And this reward is far greater than any prize that could be given in material form.

It was this spirit that led all of the great musicians to put into their work the hours of toil and hardship that built for them a deathless glory.

Take just one great work, the Messiah, for example, the Oratorio of the great master, Handel.

This was written in 1742. A few years ago a most remarkable performance of this masterpiece was given in a great auditorium seating ten thousand people. From far and near came streams of eager music lovers, to listen again to the imperishable work of a man dead for nearly two centuries.

You may rest assured that Handel worked for something more than mere prizes and medals.

As a boy, Handel's father bitterly opposed his devotion to music and made the pathway as hard for him as possible. Yet the young man surmounted all difficulties and the struggle he had to make to attain his purpose made him stronger and greater until his life work reached its culmination in the Messiah.

Yet even Handel did not attain all of his desires He spent much of his life working on opera music.

He headed the Royal Academy of Music in London which was devoted to reviving Italian opera in England. Later he moved from Haymarket Theatre to the Lincoln's Inn Fields Theatre, still putting his hard-earned money into opera it was impossible to popularize. Of the many operas written by Handel, in this perod, but little save the names are remembered. This failure must have been a keen disappointment to the musician.

So, it is largely for his oratorios that we remember Handel. The oratorio is the largest and most popular of compound sacred forms, and it is only natural that Handel should have turned to it, for it is in many ways, very similar to the opera. Sometimes the vocalists impersonate particular characters in the oratorio. So, all that is lacking to make it an opera is scenery, action and dress. In other cases, the singers are merely narrators who present the story in musical form.

Handel's Messiah is doubtless the best known example of the narrator form of oratorio.

You may never achieve anything of world-wide greatness in the realm of music; but you can make your study of harmony open your ears, and expand your understanding, until nothing in the world of masterpieces will be lost to you.

When you are able to appreciate a thing, it becomes in a peculiar sense your own. And who shall say whether he who wrote a composition or he who hears and understands it has received the greatest reward and benefit from it?

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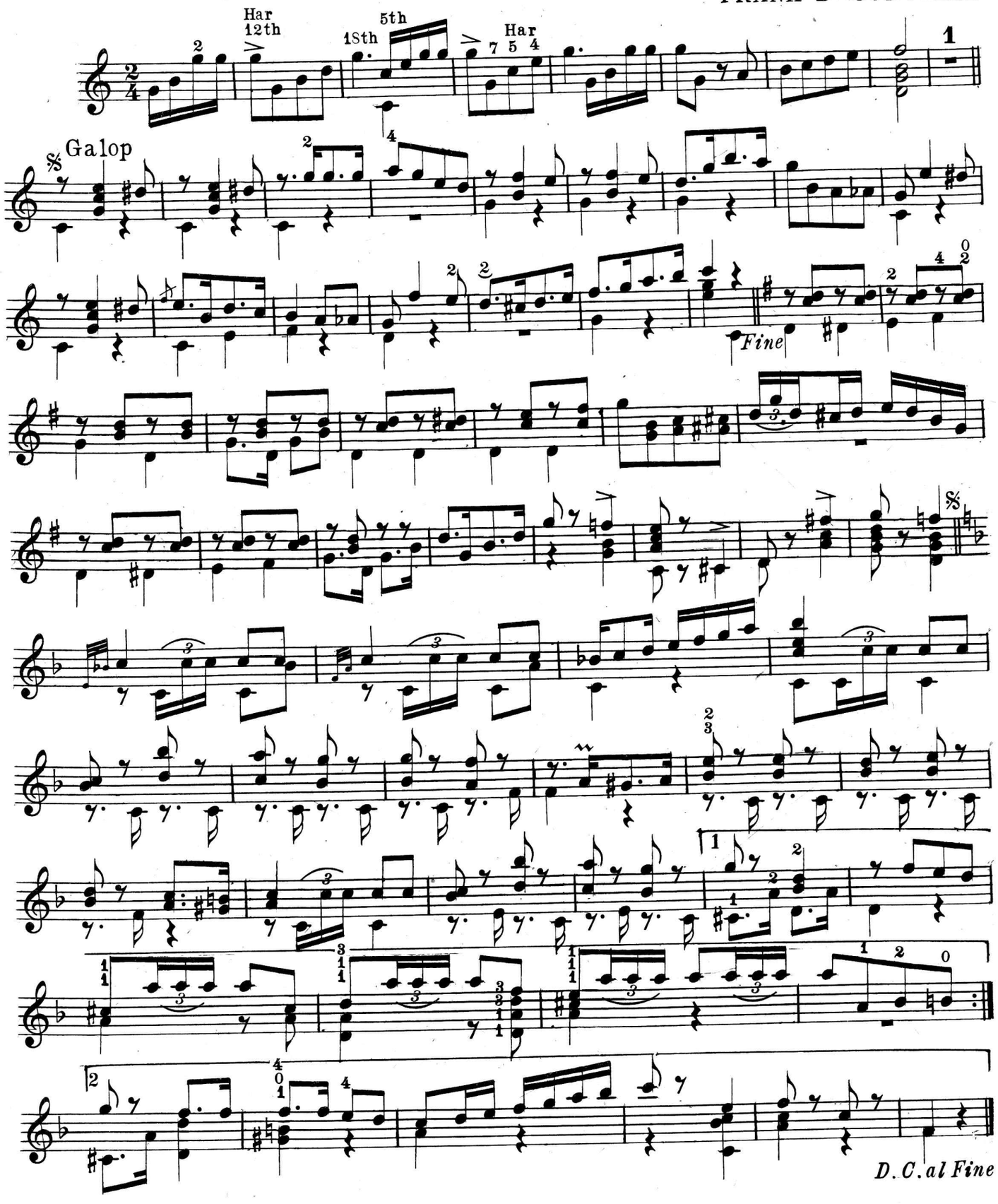
The Aurora Galop

Banjo

FRANK B. CONVERSE

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BANJO LESSON 76.

THE DEVIL'S MARCH

You will probably begin to play this march in a rather fast tempo and you will not get very far before you will find that you have to play slower.

We will, therefore, advise you to begin in the first place in very slow time, counting aloud for every measures 1-&-2-&-3-&-4-&.

When you are through learning it carefully, then it will be time enough to ask your fingers to play faster.

The Octaves in the second measure alone form a special study.

The trill in the third measure is also an opportunity for technical work. It is formed by the notes B and C and may be played in two different manners.

You may pull the string for the B and produce the C by striking the string with a finger of the left hand only or you may pull the string for both notes by changing fingers of the right hand.

The same principle is to be applied to all the trills.

It is self-understood that when you have runs to play, you should make use frequently of the "snap". This refers to the downward runs in which the higher note is to be played by pulling the string and the one that follows, if on the same string, is merely pulled by the fingers of the left hand.

For upward runs, the higher note on the same string is played by a tap of the left hand finger only.

Although you are not expected to learn this lesson in one week unless you have considerable time for practice, yet, it only counts for one and it is left to you how much time it will take you to learn it properly.

HOW YOUR APPEARANCE HELPS YOU IN MUSIC.

Do you realize how much your position and appearance when you are playing have to do with the good or bad impression you will make upon those listening to you? Always remember that while you cannot see yourself, others do see you and will be greatly influenced by many things of which you are, perhaps, entirely unconscious.

For instance, a great master once told the writer that the physical signs guided him largely in judging his pupils' capacity for work and their possibilities for the future. He said:

"When I see a relaxed jaw or parted lips, I know that the energy and determination to become a fine musician are not there. The mere will on the pupil's part to succeed would bring those lips together firmly and call to the eye the light of an earnest purpose."

This brings to mind a particular instance of this sort. There was a young man in high school who went about through the place in a slow careless slouchy manner, took very little interest in his studies and was usually behind the class. Place him at the piano, however, and mark the change! His whole face brightened up. His expression was one of keen interest. And the harmonies he produced caused one to forget all his other short comings.

Never fall into the fatal habit of playing with your mind half on something else, till a bad mistake calls you to a sudden halt and makes you concentrate on what you are doing. Avoid mistakes by putting everything else out of your mind before you begin your studies and always keep your entire thought fixed upon the matter in hand. Remember that if you look and are intensely interested in what you are doing yourself, others will be so. If you are not interested, how can you expect others to be sufficiently interested to listen to you?

Do not make the other common mistake of thinking that you must wait until you are an artist to put these principles into use. The fact of the matter is you will never be an artist, until you put these ideas into your every day work and you might just as well do it right at the outset.

MAKE THE MOST OF EVERY PHRASE.

Above all, spread out what you play—even if it is a very simple selection. Your aim must be to make the utmost of each and every phrase and get out of it all of its possibilities. Never forget that the easiest piece played with a beautiful touch or tone and fine shading will give far more pleasure than a very difficult selection played in a careless, nervous manner or in a dead, monotonous style.

Keep this thought in your mind—and don't let go of it, that it is your attitude toward your work which will win out in the end. Later on, when you perform for others, this attitude on your part will put them into sympathy with you at once and you will feel their interest and good will and it will help you along in your work wonderfully.

Ungainly or awkward physical position at an instrument or a stiff set attitude will surely mar your work. Relax and be at ease and open your mind and heart so that interest and enthusiasm may find a place to grow in you. These qualities are contagious and will be communicated to others and you will find when you play that you are not alone, for others will love to hear you.

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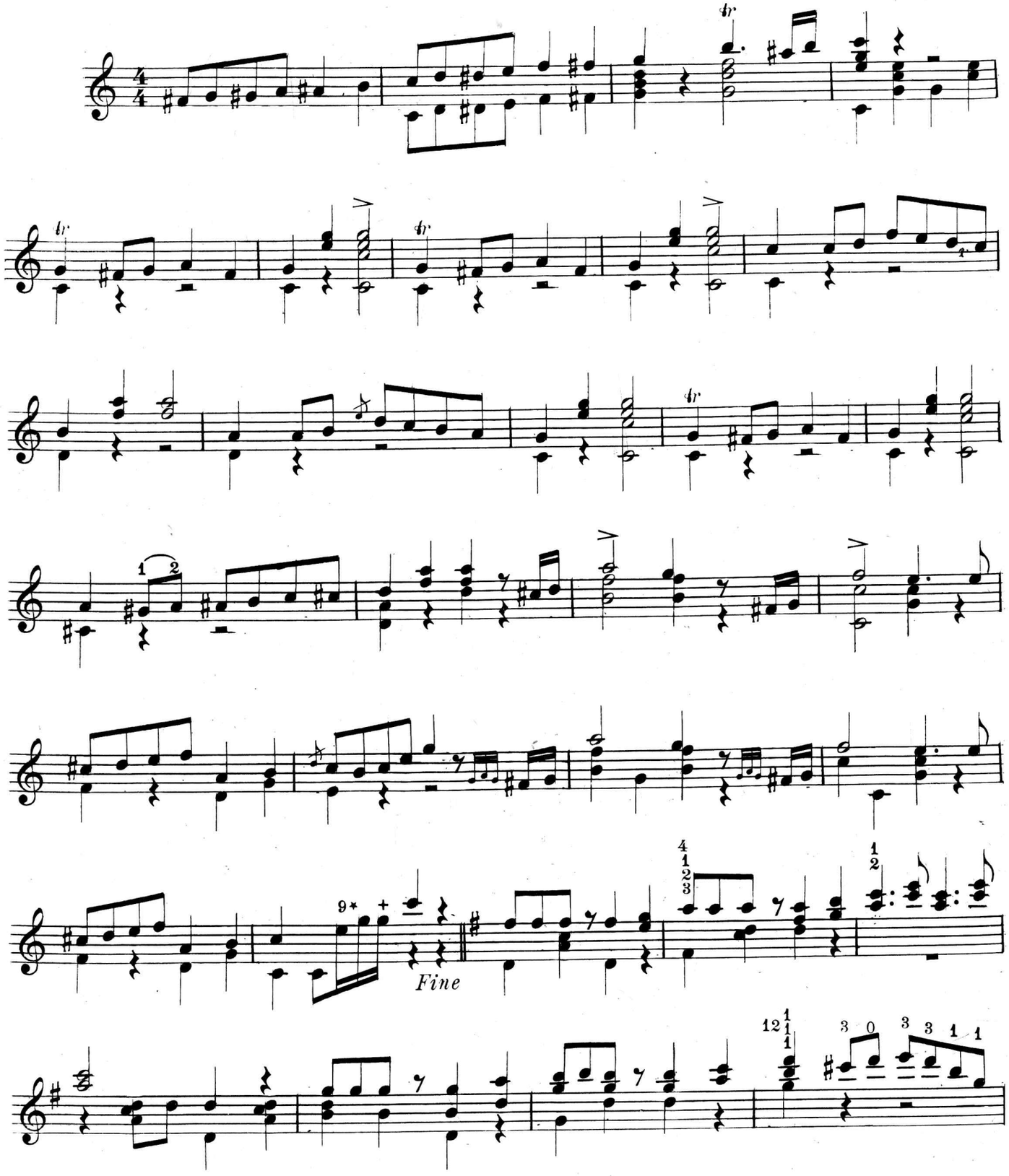
The Devils March

Banjo

VON SUPPE

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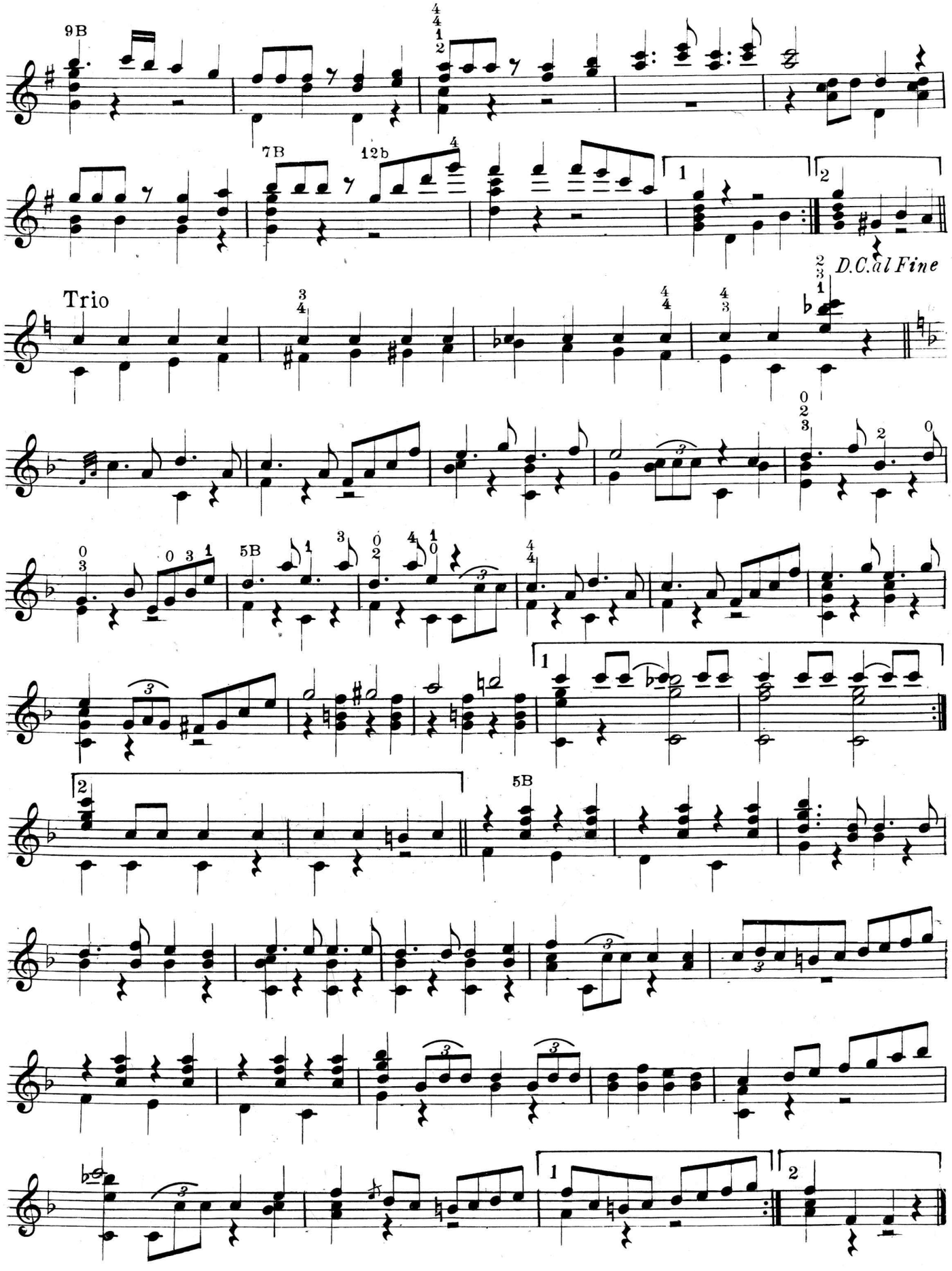
9B
7B
12b
1
2
D.C.al Fine
Trio
5B
1
2
5B

JOHN SEBASTIAN BACH

If you were merely learning the banjo, I would not mention the name of John Sebastian Bach to you, but you are learning more than that. You are learning to be a musician.

Bach is more generally known to organists than to other musicians. But all musicians should be intensely interested in him.

Bach was always interested in new inventions. And it was during his time that the fortepiano which is the direct antecedent of our present pianoforte came into existence.

The first time Bach played on the fortepiano, he was doubtless disappointed. He had always been in the habit of keeping his fingers close to the keyboard. Indeed, one of his pet theories of technique was this manner of playing. The fortepiano, as first made required a heavy hammer-like blow and although Bach praised the tone of the instrument, he condemned in no uncertain terms, the touch. This hurt the inventor's feelings, but in the end he set about to correct the difficulty of touch, so we may well believe that Bach played a part, at least in the perfection of the most popular instrument of to-day.

Considering that they had no real piano in Bach's time, the question doubtless will come to you as to what he used for practice. He did not depend upon the pipe organ entirely; much of his work was done on the cembalo or the clavecin, as it was sometimes called. This had a range slightly over five octaves. It had two key boards or manuals, and oftentimes had pedals for the base notes just like the pipe organ.

Each note had four strings, two of these were tuned like our piano strings, of nowadays. The third was tuned one octave lower and the fourth one octave higher in pitch than these two. The result, of course, was a much fuller tone than in the modern piano. These strings were not set in vibration by a hammer, however, but were sounded by a plectra made of quill. The music must have been quite different in tonal qualities from our own. The instrument had to be tuned each time before it was played and this generally took considerable time. But it is reported that Bach was so skilled in tuning the cembalo that it only took him about a quarter of an hour to do the trick.

But above all, Bach was an organist. Even in those early days there were some big organs. Many of them had as many as four manuals as well as the foot pedals, and there were several stops for each of the sets of keys. Bach was considered such an authority on pipe organs that he was often called upon to pass judgment on a new instrument. He enjoyed this and even when he was not called upon in this official capacity, he was in the habit of visiting every new organ within easy travelling distance for the sake of trying it. The world readily conceded Bach to be the greatest player on the king of instruments, but his remarkable ability as a composer was not so generally understood. It was nearly a century after death before the remarkable richness of his works began to be appreciated.

One peculiarity about his work was his insistence that each phrase or part should carry its own important message. It was not a case of an air and a simple accompaniment. But it was the welding together of many parts of equal rank or importance. He was a thoroughly schooled musician. He understood theory and harmony perfectly and his work is almost without technical flaw.

It is interesting to note that it was Bach who first introduced the use of the thumb in playing. Previous to this time, it was customary to play with the middle three fingers, the thumb and the little finger were scarcely used at all. He also devised a system of fingering much like the one that is now used for the piano and organ playing.

Considering the important post which Bach held in the musical world in his own country, it seems strange that when he died in 1750 the papers merely announced the fact without a single word of regret. But, the truth of the matter was, that although he was recognized as a magnificent player, his compositions were, as yet, over the heads of even the best musicians of the time.

Like Mozart, his grave was lost. Early in the nineteenth century a new road was being made and it is claimed that his bones were then found and removed with those of some other people. It may be so. Lately, it is claimed that his name has been found on the south side of St. John's church, Leipzig. There seems to be some foundation for this claim. But nothing is known for certain.

The important part is, that although Bach died almost unregretted and although his wife ended her life in the poorhouse, yet, the world finally did awaken to his greatness and is now all ready to sit at his feet, as it were, and learn from him, "to whom", it has been said, "music owes as much as religion does to its founder."

BANJO LESSON 77.

IMPORTANT

Each lesson should be studied for at least 30 minutes a day for six days before studying the following lessons. Be sure that each lesson is given the necessary thought and study.

A JIG

The Jig which is given in this lesson should, eventually, be played quite rapidly and with lots of "ginger" bringing out the accents on the first and third beats (counting four) very strongly. And it is advisable to begin at moderate speed with four counts to the measure.

Later, when the selection is well learned, it will be better to count only two to the measure.

Be sure to pay close attention to the right hand fingering as marked under the notes in certain measures. The "X" you remember indicates that the string is to be picked with the thumb; one dot means pick with the first finger, etc.

There is no reason why this selection should cause you any real trouble. There is plenty of material for a good week's work, but once you have gotten the swing of the rhythm, you will make splendid progress.

Look out for the use of your fifth string. There are many places in this piece which can be executed smoothly only through the employment of the short G string. Notice this particularly in connection with the triplets.

HEAR GOOD MUSIC.

Never miss an opportunity to hear good music. If there is a concert in town, make it a point to be there. If you are too far removed from even a modest musical center, you can still take advantage of the masterpieces which the phonograph brings to your very door. Even though you have no phonograph yorself, almost any dealer will be glad to play for you occasionally if you will go into the store when they are not too busy and explain your interest in music.

Just why is this listening to good music so important?

Because in studying music, or anything else, you are constantly reaching out for something new, grasping a part of the great law of harmony and making it a part of your own life. This law is ever ready to make the heart of mankind more glad and to make their lives more easy, happier. But you must learn the law if you want to use it. And it cannot be learned hit or miss. It must be learned according to the great principle.

And this principle of learning is first, listening; second, thinking; last, acting. It applies to every stage of your musical education, as you will see by glancing back over the training you have already had.

HARMONY AND COMPOSITION.

It is the study of Harmony and Composition that puts the finishing touches on a musical education.

If you have not already taken up this subject, you should write for full particulars of the course that is given by the U. S. School of Music.

Harmony and Composition is not the intricate study the theorists would have you believe. We will positively demonstrate this to anyone who will work out the examples in the three trial lessons in Harmony and Composition and return to us for criticism.

The study of Harmony and Composition enable you to play anything more easily.

It also prepares you for composing pieces and opens up to you the ideal occupation of the arranging of music for orchestral and band use.

You have now proceeded far enough in your musical education to take up the study of Harmony and Composition and make a marked, rapid success of it.

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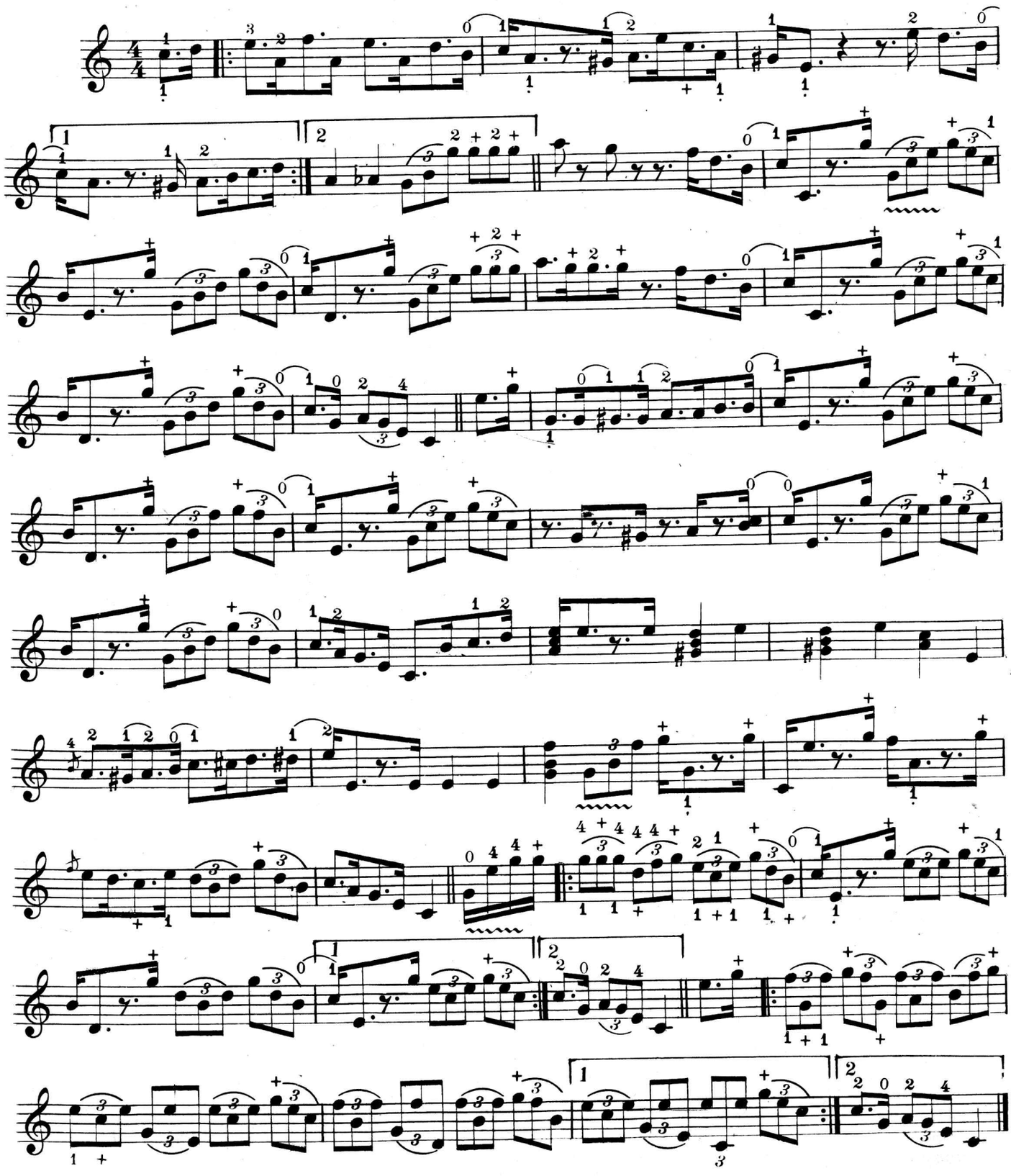
A Jig

Banjo

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BANJO LESSON 78.

ARKANSAS TRAVELER.

This lesson can be played in the Guitar style as you have been instructed to play all other lessons but you may also study the regular old fashioned banjo style.

This consists of using the thumb and first finger of the right hand only.

The waved line under the notes indicates that they are to be played by a swift stroke of the finger nail of the right hand forefinger, combined with the thumb which of course plays the last note on the fifth string. This refers to the very first four notes.

The left hand assists the right by snapping the strings and by playing notes alone.

This signifies that you strike the string very forcibly with the left hand finger to produce the sound without pulling the string with the right.

You will notice that the thumb of the right hand frequently pulls the second and third string which is indicated by a cross.

To become familiar with this style of playing you must play one or two measures very slowly. It is a very good style to use for marches and quick-steps or jigs and reels, in fact all music similar to this lesson.

Wherever the G on the space above is marked with a cross, it signifies that the fifth is to be used but this note even if not marked particularly, should be played on the short string when it renders the execution easier.

MUSICAL INVENTION.

There is an old saying that necessity is the mother of invention, but it often seems as if invention were more a matter of chance than anything else.

The harp, for instance, is supposed to have originated from the hunting bow. When the tightly fixed string of the bow is let fly, it emits a musical note. Building up from this single string idea, strings of various sizes doubtless were added until a full sized harp appeared. Of course there have been many refinements, and the large concert harp of to-day is a far cry from the bow string.

However, there are places where the primitive harp is but a very few steps removed from the original invention.

There is, to-day, a native Russian instrument found from Finland to the Caucases that is called the arfa. This is a small unpretentious harp, easily portable and, so, quite popular in its territory.

It looks like a large letter V with the strings strung across from the two legs. A characteristic example of the arfa has twelve strings of horse hair, each string consisting of some six or eight hairs. This harp, like the native Irish harp has no fore pillar to give support against the pull of the strings. It is reasonable to suppose, therefore, that the question of keeping the instrument in tune is a difficult one. However, it is quite suitable for the accompaniment of the mournful songs and lamentations of the natives who use it.

Each country has its native instrument, and although there is a certain similarity between the instruments of various countries, yet there is enough difference to make a study of these instruments very interesting.

In addition to the arfa and a similar harp instrument in Russia, we find stringed instruments. For instance the balalaika.

This instrument is sometimes seen in music stores in our own country. It is a three-stringed instrument with a characteristic triangular shaped body. It is more or less of the nature of a guitar.

Most of the stringed instruments made in Russia, however, have far more strings than do our own instruments of a similar nature.

The Bandura of Little Russia is one of the interesting family of archlutes, with a slender, oval body, twelve speaking strings, together with four sympathetic wires strung below to augment the tone. A development from the Bandura is the kobza of Russian Poland. This has a broken neck and an elegant body. It looks something like a very short-necked mandolin, with the neck at right angles to the instrument.

A development of this type of instrument is the torbani. This is quite a complex instrument. The number of strings varies, but it often has as many as thirty, and some of these are of gut and some of wire. There is a considerable range as to the length of these strings. For instance, in one case fourteen strings are strung on the body of the instrument, which in general form is similar to our mandolin. Then there are twelve strings on the neck proper, with tuning pegs and four more from an extension of the neck, which also have pegs for tuning. It may well be imagined this is quite a complicated instrument to play.

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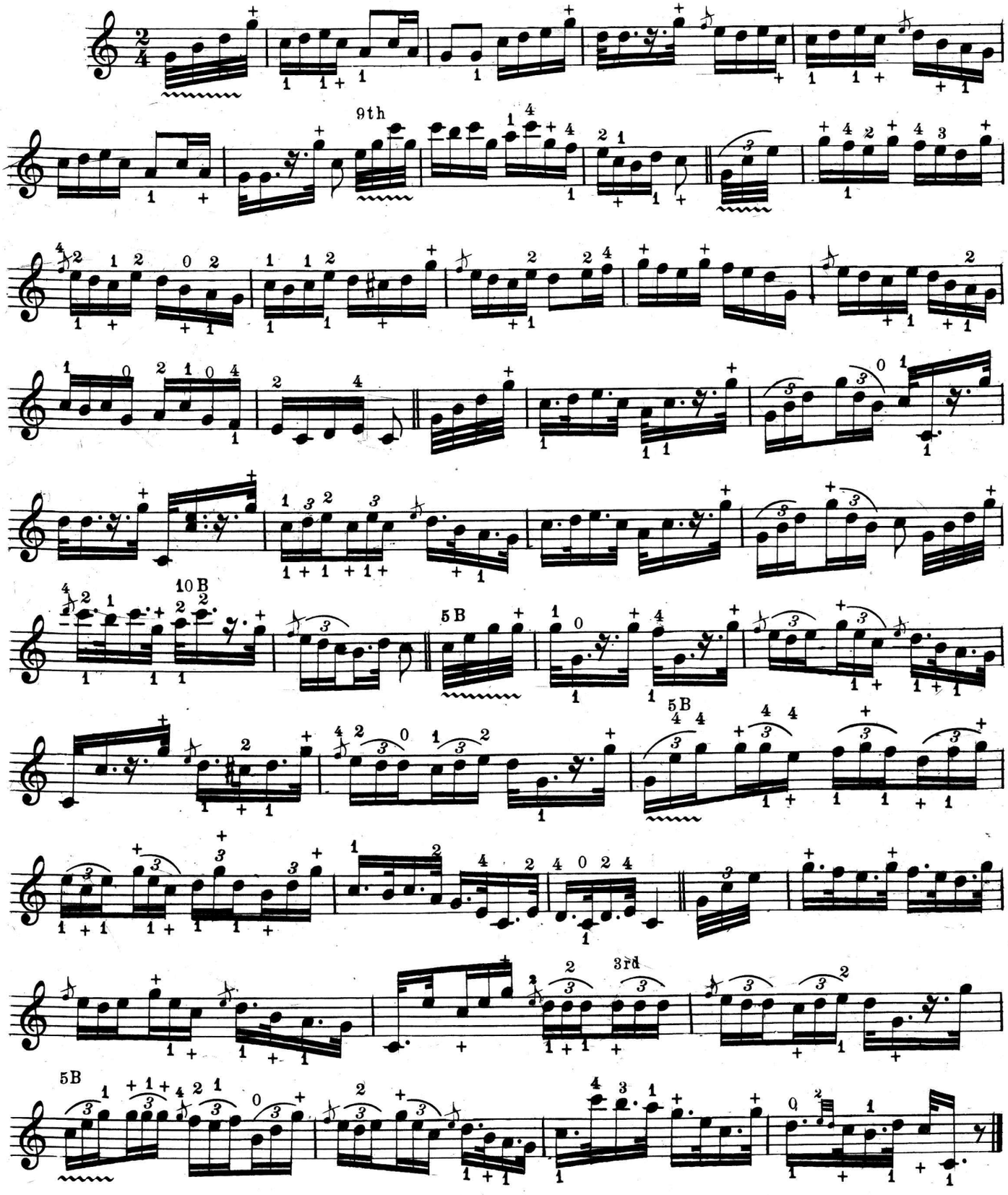
Arkansas Traveller and Variations

Banjo

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BANJO LESSON 79

CAVALLERIA RUSTICANA

Suppose you were twenty-seven, in direst want, on the outs with your father, had incurred the displeasure of benefactors, and to cap the climax, were married and had two to be responsible for. Pretty black outlook.

And that is exactly what Pietro Mascagni faced in 1890.

His father was an Italian baker and determined that Pietro should follow in this same business. The boy, however, was a born musical genius, and since his father refused to consent to his studying music, took lessons secretly.

But the old baker found it out and Pietro was saved from a severe beating only by the kindness of his uncle, who took him in and let him go on with his music. Soon, Count Florestan de Larderei discovered the young Mascagni and was so much interested in him that he paid the youth's tuition at the Milan Conservatory.

It would seem as though things were working out very satisfactorily for the young genius, but you reckon without his temperament. He was a musical genius, but not a self-controlled student. He worked when he liked, and when he didn't, his studies suffered. This brought reprimands, of course, and with his hot headed habit of acting before he thought, Mascagni left the conservatory, telling his instructors how little he thought of them.

Then he married and went barnstorming with an Italian Opera Company. And at the age of twenty-seven, we find him just about in the depths of despair.

It was at this time that the music publishing house of Sonzogno in Milan offered a prize for the best opera submitted.

Mascagni completed the score of Cavalleria Rusticana in eight days of fevered endeavor, entered it for the prize, and was an easy winner.

The baker's son won fame and fortune ovenight. Not only in Rome, where the opera was first performed May 17th, 1890, but throughout the whole world, the popularity of the composition was almost instantaneous. Within the next eighteen months, the opera was presented at all of the large houses and had reached Berlin, London, Paris, Philadelphia, and New York.

Nor has its popularity waned to any noticeable degree. It is played each year to packed houses by the Metropolitan Company.

INTERMEZZO

The Intermezzo which constitutes your lesson for this week has doubtless played an important part in establishing the fame of Cavalleria Rusticana. This beautiful melody with its lovely background of peaceful harmony, constitutes a tone picture that met with instant popularity.

It comes as a gratifying relief after the wild storm and passion of the first half of the opera.

The story of Cavalleria Rusticana is a simple one. Two Sicilian peasant women love the same man. One of them marries another, but still cares for her former lover and tries to entice him away from the second woman. In this she succeeds and the lover, disdaining his sweetheart, goes off with the married woman.

Thus, the scene is set for the tragic ending. But, before this comes, the Intermezzo intervenes—a musical curtain falling across the action and denoting the lapse of time.

In the second part, the Sicilian's sweetheart, in desperation tells the husband of the other woman the whole story, and the untrue lover is finally killed by the angry husband.

The selection given you this week is very well known and universally liked, so it will well repay you to learn it carefully and accurately. There is nothing really difficult about it. But give it plenty of practice both for accuracy and for expression.

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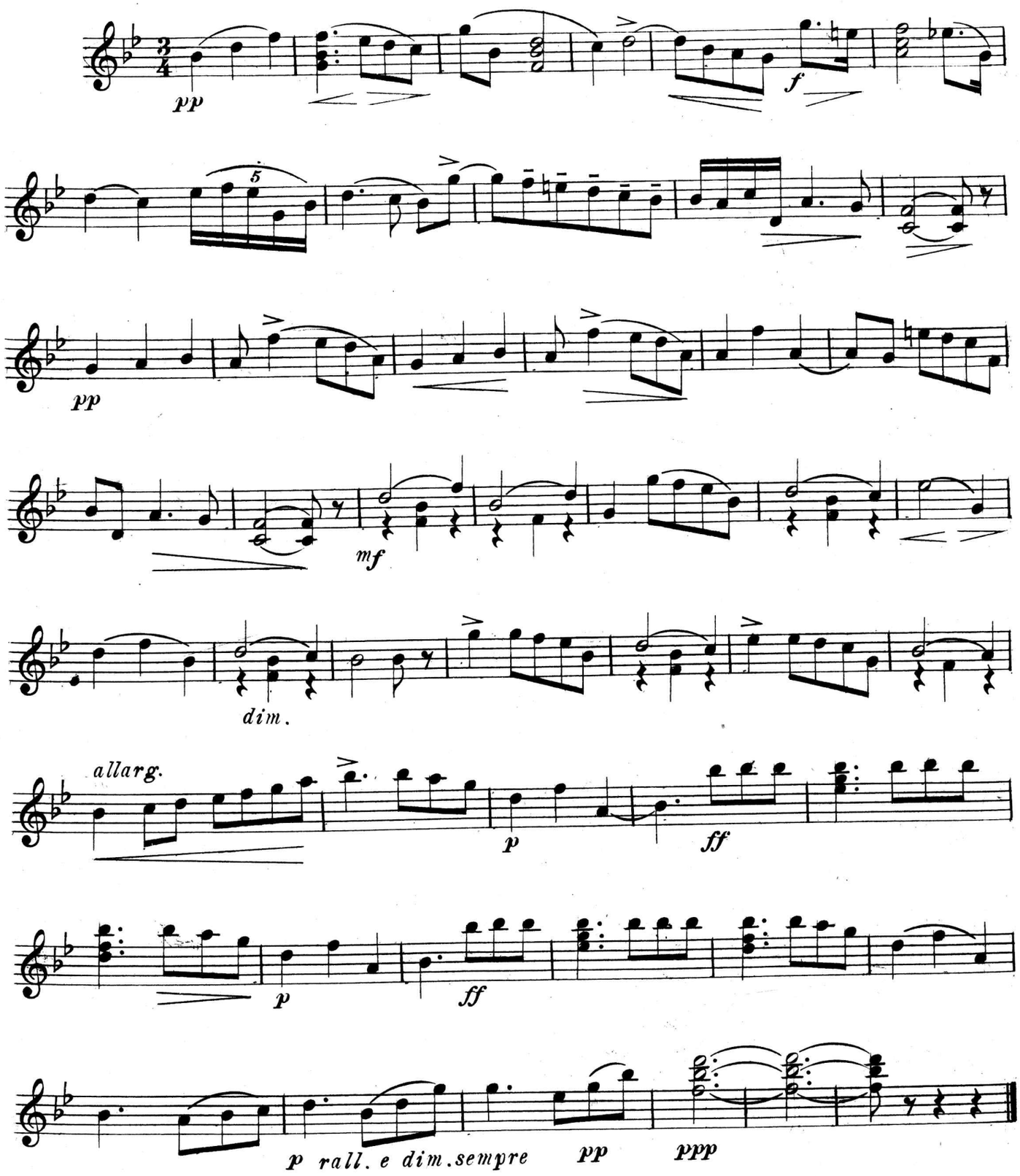
Intermezzo

from

Gavalleria Rusticana

Banjo

MASCAGNI

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BANJO LESSON 80

LA CINQUANTINE

I think you will enjoy this week's lesson about as well as any you have had. The selection is one to awaken keen enthusiasm. It has a snap and a go to it that makes it very popular and attractive, indeed.

La Cinquantine (The Golden Wedding) is written in the minor key which adds to its allurement. It is in the nature of a dance and if properly played, it will set anyone within ear-shot to keeping time either with feet, head or hands.

When you first take up the practice of this piece, it will be advisable to count four to the measure, using the syllable "and" on the eighth notes. Later, after you have become familiar with the technical requirements of the selection, you may count only two to the measure and play it quite rapidly.

It always seems to me that there is something descriptive about this piece—there is expressed in it the joy of having arrived at the Golden Wedding Day, and at the same time there is an expression of the sorrows and trials, as well as the joys that go to make up life.

NATURE'S INSPIRATION

You will find that music quite invariably is an expression of some phase of life. Much of our finest harmony has been suggested by Mother Nature, herself.

Beethoven and Mendelssohn both have depicted and enlarged upon the harmonies of nature. Mendelssohn, indeed, has been called very aptly, the tone poet of the forest and field, the bright sun, and the blue sky.

A friend of his relates that while they were walking in the country together, one day, they dropped down on the grass in the shade of a great tree. For a while, they continued their Conversation. Then, all of a sudden, Mendelssohn seized him by the arm. "Hush!" he whispered. The composer explained, a moment later, that a large fly had just buzzed by and he wished to hear the sound of it as it died away in the distance.

It was just at this time that Mendelssohn was working on "A Midsummer Night's Dream." Not long after it was completed, he pointed to a particular passage with a descending bass modulation and remarked, "That's the fly that buzzed past us at Schoenhausen."

INTERESTING STORIES

I think the stories about composers are always interesting. We hear and play their music and feel that we are to a certain degree acquainted with them. Then, we read some little anecdote that the more endears them to us, and brings them closer than ever.

I am reminded of a little story about the selection you had for last week's lesson—the Intermezzo from Cavalleria Rusticana which I hope you are still working on occasionally.

It was but a very little while after the Opera came out before every hand organ in Italy was playing the famous Intermezzo. One morning one of these organists stopped below Mascagni's window and started grinding out this selection at such a rapid tempo that the composer could no longer stand it, so he rushed out and seized the handle of the organ and started to play it properly. "Here!" he exclaimed. "I am the composer of this piece. Let me show you how it should go."

At first, the man was angry, but when he realized the honor of receiving first hand instruction from the great composer, a smile brightened his face. He had conceived a brilliant idea.

The next morning, he appeared before the composer's house with the following huge placard on his organ, "Pupil of the celebrated Mascagni."

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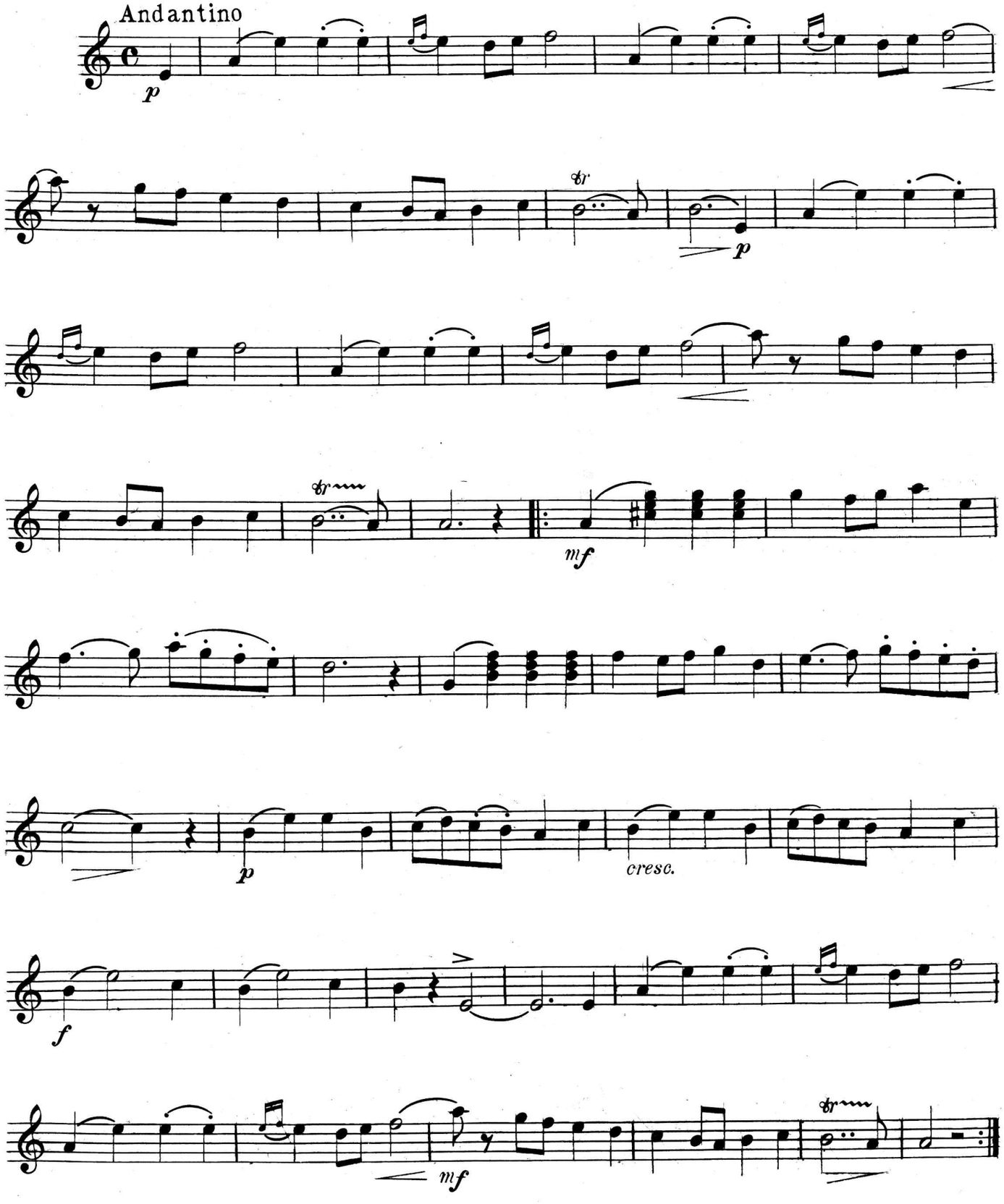
La Cinquantaine

(The Golden Wedding)

Banjo

GABRIEL P. MARIE

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BANJO LESON 81

SCHUBERT'S SERENADE

An interesting story is told of the origin of the selection which comprises this week's very attractive lesson.

It seems that Schubert, like Beethoven, was in the habit of carrying with him a note book so he could jot down musical ideas whenever they came to him. This was a very good idea, too.

It made no difference where he happened to be, in city or country, at home or abroad, if a pleasing musical phrase came to him, out would come the note book, and he would jot down the melody for further study and expansion. If by chance the note book were forgotten, then the nearest scrap of paper was pressed into service the instant he was seized by an idea.

One Sunday, during the summer of 1826, *Schubert was strolling with several friends among the suburban villages near Vienna. They stopped at a beer garden for refreshment, and sat there chatting and laughing together.*

Schubert casually picked up a book of poetry which one of his companions had laid down, and turned the pages thoughtlessly when, of a sudden, something caught his eye, and pointing out a poem he exclaimed, "Such a delicious melody has just come into my head. If only I had a sheet of music paper with me!"

One of his friends hastily drew a few staves across the back of his bill of fare and passed it to Schubert, and in the midst of all of the noise and chatter of a typical German beer garden, Schubert wrote out that beautiful flower of melody that has been in continual favor with music lovers ever since.

Notice particularly, as you study the Serenade, the use of the echo effect. This gives unusual scope for expression.

FRANZ SCHUBERT

On January 31, 1797, *there came to the parish schoolmaster at Lichtenthal, Vienna, what was then probably considered merely as one of the many that went to make up a large family. But this ONE was Franz Schubert—one of the most fertile, prolific, and greatest of composers.*

His span of life was short, for he lived to be but thirty-one. Yet, in these few years, even in the face of poverty and, as it seemed, insurmountable difficulties, he composed over 600 songs, in addition to some fifteen operas and operettas; five masses; nine symphonies; fifteen string quartets; and many other church, chamber and pianoforte selections.

As you play over Schubert's music to-day, you cannot help but marvel at the fact that it was not appreciated during his lifetime. Yet such is actually the case, and much of his manuscript was entirely lost—used, we are told, to start fires with.

Schubert was an exceedingly shy being, throughout his life, far from handsome, and in general society quite the reverse of brilliant. But he had the knack of making close friends with artistic souls, like himself, and they all worked together and played together.

For a time, Schubert was, himself, a school master, and much of his best work was done during this period. Later, he was installed as Master of Music in the house of Count Johan Esterhazy—a member of that family which was always noted for its support of music. This gave him a better, more definite income which enabled him to give more of his thought and effort to his music.

The most remarkable thing about Schubert, I suppose, was the way in which he always thought in terms of harmony. Given a beautiful poem, he would sit down on the spur of the moment and write the most exquisite, descriptive music. It was thus that he composed the Erlking music to Goethe's impressive poem. Indeed, it is Schubert's music rather than Goethe's words that are remembered, to-day!

Schubert knew Beethoven, slightly, and admired him very much, though he always seemed to stand in awe of him. But to-day, they rest side by side in the central cemetery of Vienna. And with our finer, truer appreciation of the place that Schubert holds in the musical world, we now know that there is not one of all the great musicians of the past to whom a place by the side of the great Beethoven could so fitly have been given.

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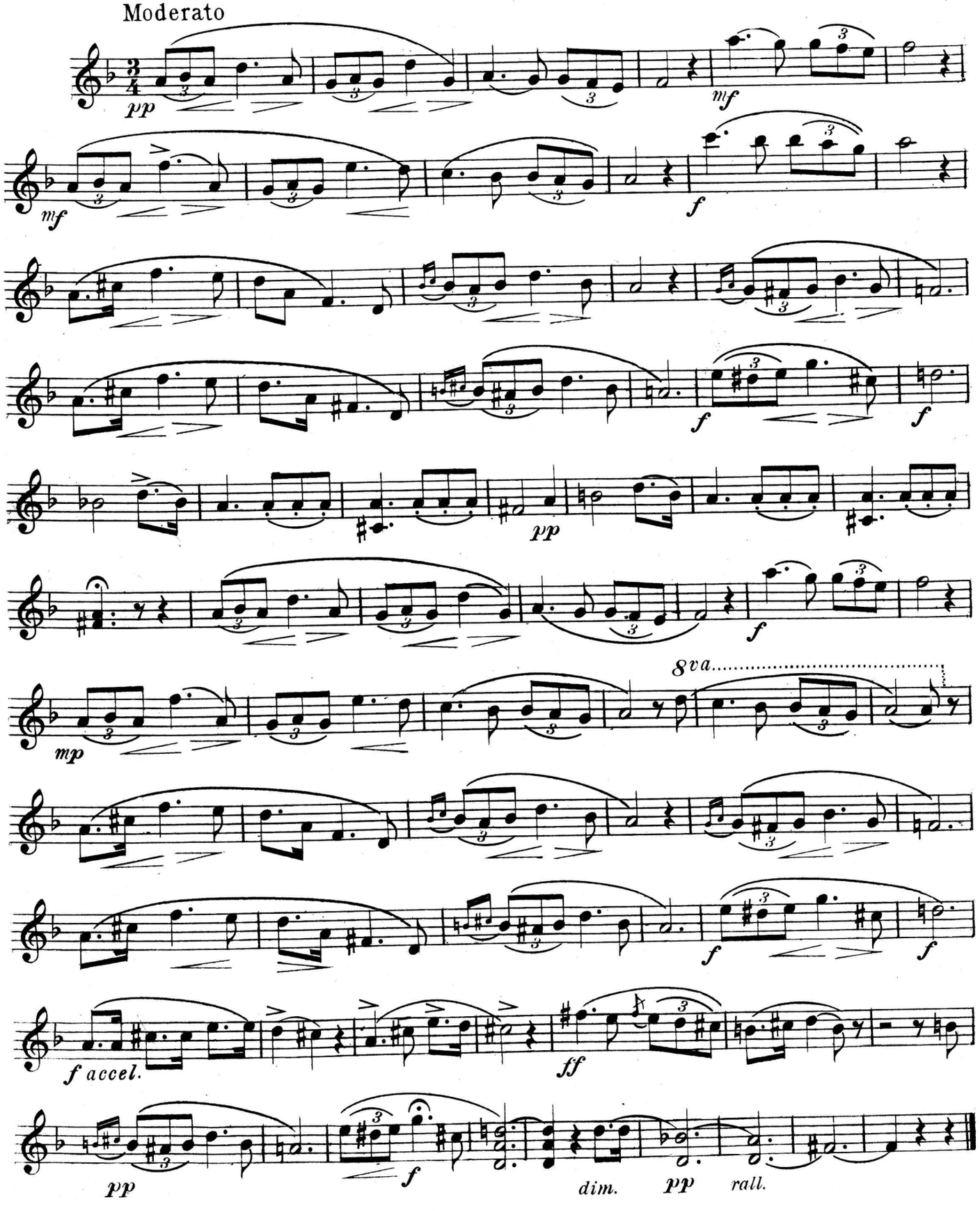
Serenade

(Ständchen)

Banjo

SCHUBERT

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BANJO LESSON 82

THE SECRET

This week's lesson is a highly interesting Intermezzo by Gautier, called The Secret. It is a very catchy little thing, quite familiar in musical circles where it is a great favorite, and it lends itself to very expressive playing.

The time is brisk, though not too fast, and with sustained joyfulness throughout. Watch the expression marks closely both as regards loudness, and as regards speed. Let your rallentandos be quite marked. Then take up the original time briskly, again.

The second part changes from one to two sharps.

This is a very common change in music, because the key of D (two sharps) is very closely related to the key of G (one sharp). You will notice however, that in the end, the composition goes back to the same key in which it was begun. This, also, is considered good musical form.

THE SECRET OF SUCCESS

This little musical "secret" is going to cause you no difficulty, whatsoever, but— on the contrary—a great deal of joy and pleasure. So I want to tell you something of a vastly more important secret which applies not only to your music, but to all of the rest of your life, as well.

We often ask a friend how he is getting along, and he replies, "Oh, I'm getting on about as well as the average."

Maybe that's the way you feel about yourself. If it is, just stop and think about it for a minute. What chance have you of ever getting anywhere? How can you ever expect to make good in a big way if you are just the average? The AVERAGE person in any field of endeavor makes no appreciable profit.

At the very best, average results bring only a bare living to those who attain them. When you stop to think of it, this must of necessity be the case. In every business enterprise and every profession, if you are only hitting the average, you are just barely getting along. You are merely existing.

It goes back to the basic law of supply and demand.

If the average yield of wheat—twelve bushels to the acre—would enable one to make a good living and set aside a little for paying off the mortgage as well as for a rainy day, why everyone would get out into the country and raise wheat. And as the quantity of wheat produced was thus increased, the price of wheat would drop, and the average farmer would then be up against it once more.

No. It is necessary to do BETTER than the average.

It is only when we get into the ranks of those who are above the average in capabilities and production that we find those who are getting ahead.

No matter what you undertake—business, pleasure, music, sport, you must face this universal law. Unless you are willing to put forth more than the average effort, work more than the average number of hours, apply more than the average intelligence, and devote more than the average attention to what you are doing, you will achievev only the AVERAGE results. And that means you will not stand out, at all.

This applies very specifically to you music. Suppose you are learning the Banjo merely as a pastime. What of it? Is that any reason why you shouldn't learn it better than the average? This really is not a very difficult thing to do. If you were to devote only five minutes more each day to practice than does the AVERAGE student, you would soon outstrip him in results. If you will give even the least little bit more care and precision to all of your playing that does the AVERAGE performer, you are going to outrank him as an artist.

And so it is all through life.

Just give this question of averages some careful thought. It is an open secret that will mean much in your future success.

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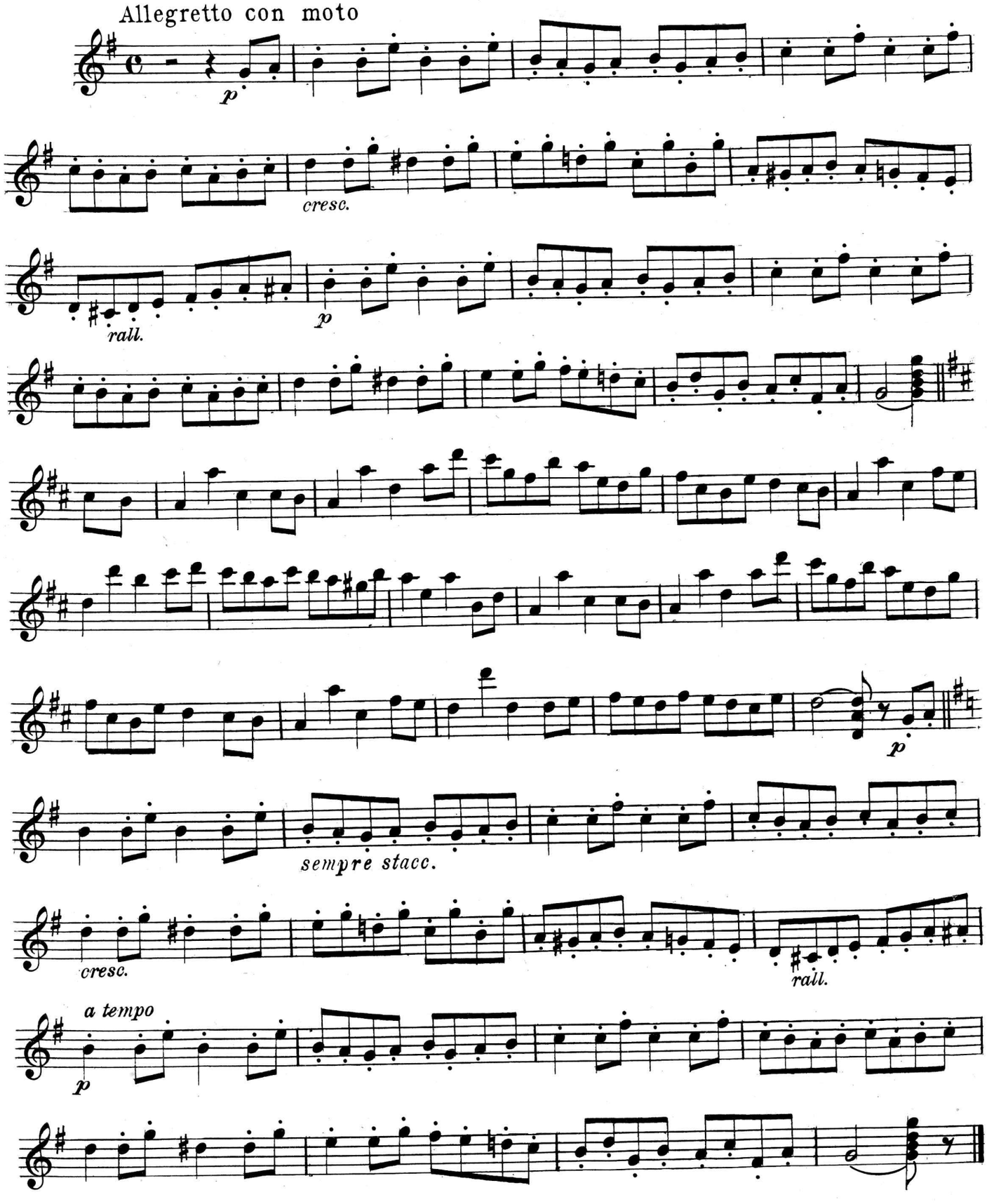
The Secret

Intermezzo

Banjo

GAUTIER

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BANJO LESSON 83

TRAUMEREI AND ROMANCE

Robert Schumann was just the man that you might have suspected would write Traumerei and Romance. He was, indeed, a member of what is known as the Romantic School of Music, so called to differentiate it from the old or classical School.

Schumann wrote symphonies, orchestral works, chamber music, sonatas, and many beautiful piano pieces or songs.

Of late years, there has been considerable publicity given Futurist or Cubist Art—a system of expression through more or less geometrical forms, in various colors. Many of us are unable to see any ART in the work at all. But maybe that is our own fault.

That is just about the way the people thought of Schumann's music in his own time, whereas to-day, with our keener appreciation, we realize that he was a true artistic genius. His music is perhaps the hardest of any to understand, but once you grasp its meaning, you will feel thoroughly repaid for its study. He was, in all his work, a descriptive tone poet. In youth, it is said that he continually delighted his companions by his clever expression of their passing moods and peculiarities, at the piano.

Schumann owes much of his popularity to his wife, who was a brilliant pianist. He was a law student, himself, but turned to music as a life work. His own chances of becoming a piano virtuoso were ruined by the use of a machine of his own invention which he had hoped would strengthen his fingers and hasten his progress. Instead, it made his right hand lame for life.

His married life was happy. His wife was a continual inspiration. His finest compositions were created under the influence of their deep-burning love. But the musicians of his time were not yet ready for Schumann's style of music. As a class, they could not understand it, nor were the majority of them technically able to play it.

How fortunate it was, then, that his wife DID understand him and his message and that she was able to interpret his message to the world through her playing on various concert tours. Otherwise, it is not at all improbable that Schumann's remarkable genius would have been lost for all time.

Study the selection slowly, measure for measure, at first. Get the soft, gentle swing of it. And then put your very soul into it for expression. Watch the phrasing marks—the long curved lines or slurs, and remember that there should be a slight break at the end of each of these, just as you would pause for a quick breath if you were singing the selection.

Schumann's most striking characteristics are his marked—sometimes peculiar—rhythms and his wealth of melody and harmony. But ferret out his meanings, and then you will understand all of his seeming peculiarities.

ADDITIONAL STUDIES

Are you making it a point to apply what you know about playing to selections other than those sent with your lessons? You ought to. You know, in reality, the music that comes with your lessons should serve merely as examples of various sorts of pieces. For every selection which is given you as a lesson, you will find half a dozen to a hundred similar compositions which you should be able to master in very short order merely by applying the very self same principles.

You have gone far enough with your studies, now, so that you can spend considerable time each day to advantage on sight reading. Get a book of fairly difficult Banjo selections from your music dealer—pieces that you do not know. Then, put aside a portion of your time each day for going over these, reading them at sight.

I do not mean to skim through them carelessly. No, indeed. I had rather you did not play them at all, than to do that!

What you should do is to regulate your time in such a way that you can play the exercises and selections perfectly the first time over. Go slow if you must. But be accurate. Then, take them a second or third time in order to work up speed.

But remember—the most important thing about this work, is to play the piece right the FIRST time you attempt it. That is Sight Reading, and a very valuable asset.

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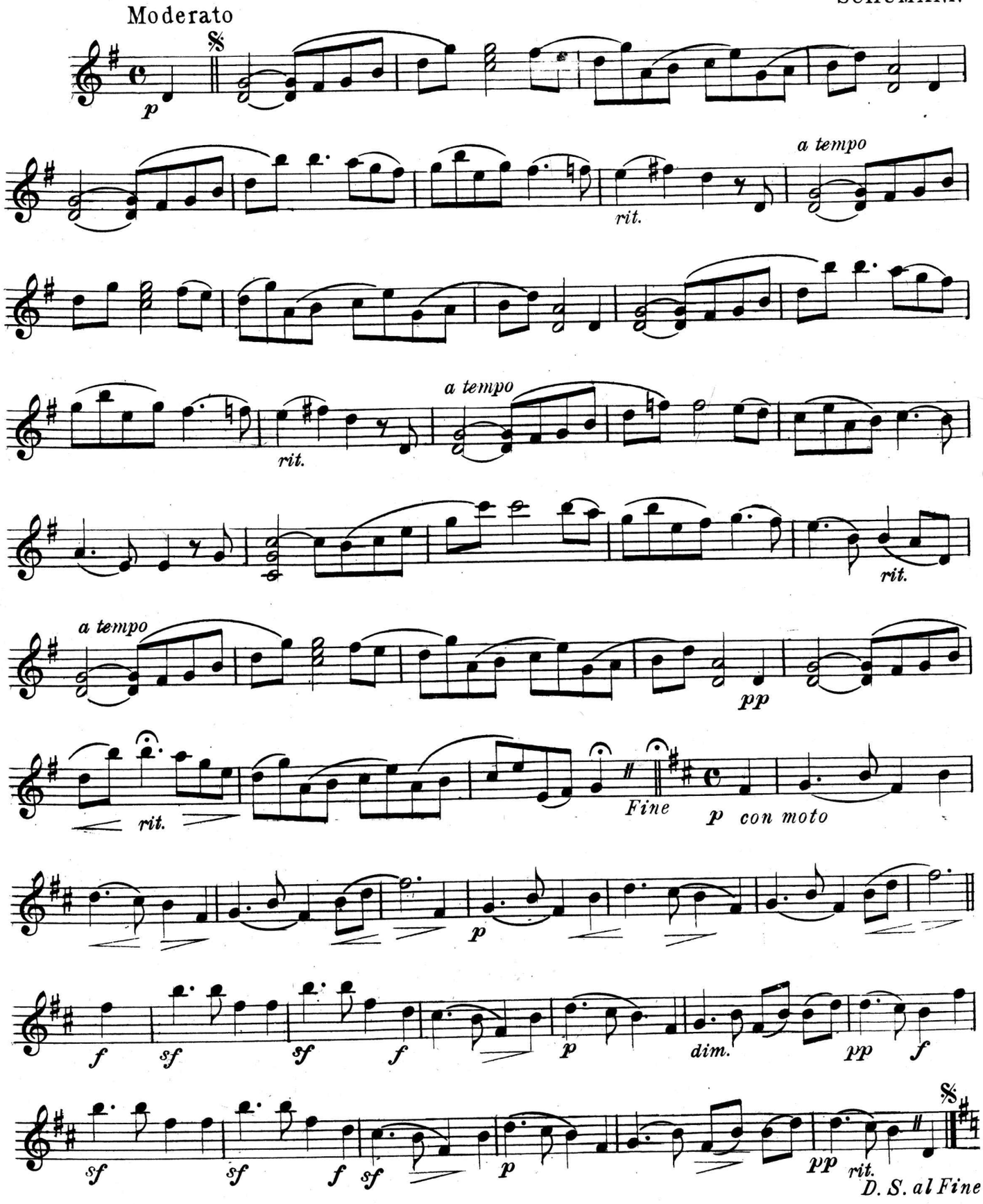
Träumerei and Romance

Banjo

SCHUMANN

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SIMPLE CONFESSION

Thome's Simple Confession—or Simple Aveu, as it is more often called, has long been a great favorite with me, and I feel sure you will get great enjoyment from it. I have heard it very effectively used at home, in concert, recital, and in church. It is a selection that you will want to memorize and keep polished up for entertainment purposes.

And speaking of musical entertainments, sooner or later, you are going to be called upon to arrange one either for the pleasure of your own friends, or for the benefit of some organization.

Such an entertainment is a very practical source of income for a church, society, or school and where such an organization has a hall available, an entertainment can be arranged with practically no cost.

You should choose your date with considerable care, making it a point not to run in opposition to any other popular affair. Also, choose the night when the people of your town are most apt to go out for amusement. In some localities, this might be Tuesday or Friday. In others, the best night is Saturday.

Very often, you can get free announcement in the local newspapers, especially if you are running it in connection with the church or a charitable organization. If possible, by all means do so, for the more publicity you can get, the more money you will find in the till after it is all over.

MAKING UP THE PROGRAM

The program you arrange will, of course, be governed by the talent available. But the following suggestions should prove helpful. In the first place, you can safely decide on ten numbers as an outside limit. And it will be well to plan an intermission between the two halves. This should last but a few minutes—long enough for people to move around in their seats and get into more comfortable positions. You may have water passed at this time, or make any announcements that may be necessary.

It is well to have some ensemble numbers, particularly one at the opening, as this will relieve the nervous tension of starting the entertainment. Have you a Banjo Club or a Mandolin Club that you can call on for this sort of thing? An orchestra is satisfactory for opening a program, also.

Another especial help is getting a good reader—that is, someone to recite for you. And, remember, your audience has come to be amused. See that the recitations are light in vein.

With these points in mind, you can arrange some such order as this:

PROGRAM	*INTERMISSION*
1—*Ensemble Number*	6—*Vocal Quartet*
2—*Instrumental Solo*	7—*Instrumental Solo*
3—*Vocal Solo*	8—*Reading*
4—*Reading*	9—*Vocal Solo*
5—*Piano Solo*	10—*Ensemble Number*

In choosing your soloists, strive to have each person appear only once, if you can possibly arrange it so, because otherwise, you are apt to have some unpleasant jealousies on your hands. This does not apply so much to the Reader, or to the Ensemble players. Use these as often as you like, only don't go to any extreme that would prove monotonous.

When the time of the entertainment actually comes, see that the hall is clean, well ventilated, of proper temperature, well lighted and prettily decorated. Choose diplomatic, courteous ushers, and enthusiastic, beaming ticket sellers and collectors. These people have a great deal to do with putting your audience at its ease and in a frame of mind to enjoy what you have to offer.

Make it a special point to see that you begin promptly at the time advertised. This is almost half the battle!

After it is all over, you can, if you like, plan to have a social hour, or a cake and cream sale or something of that kind—whatever seems appropriate.

Please your public, and your public will continue to give you its hearty support. Always remember—they come to be amused. This is the secret of a successful musical entertainment.

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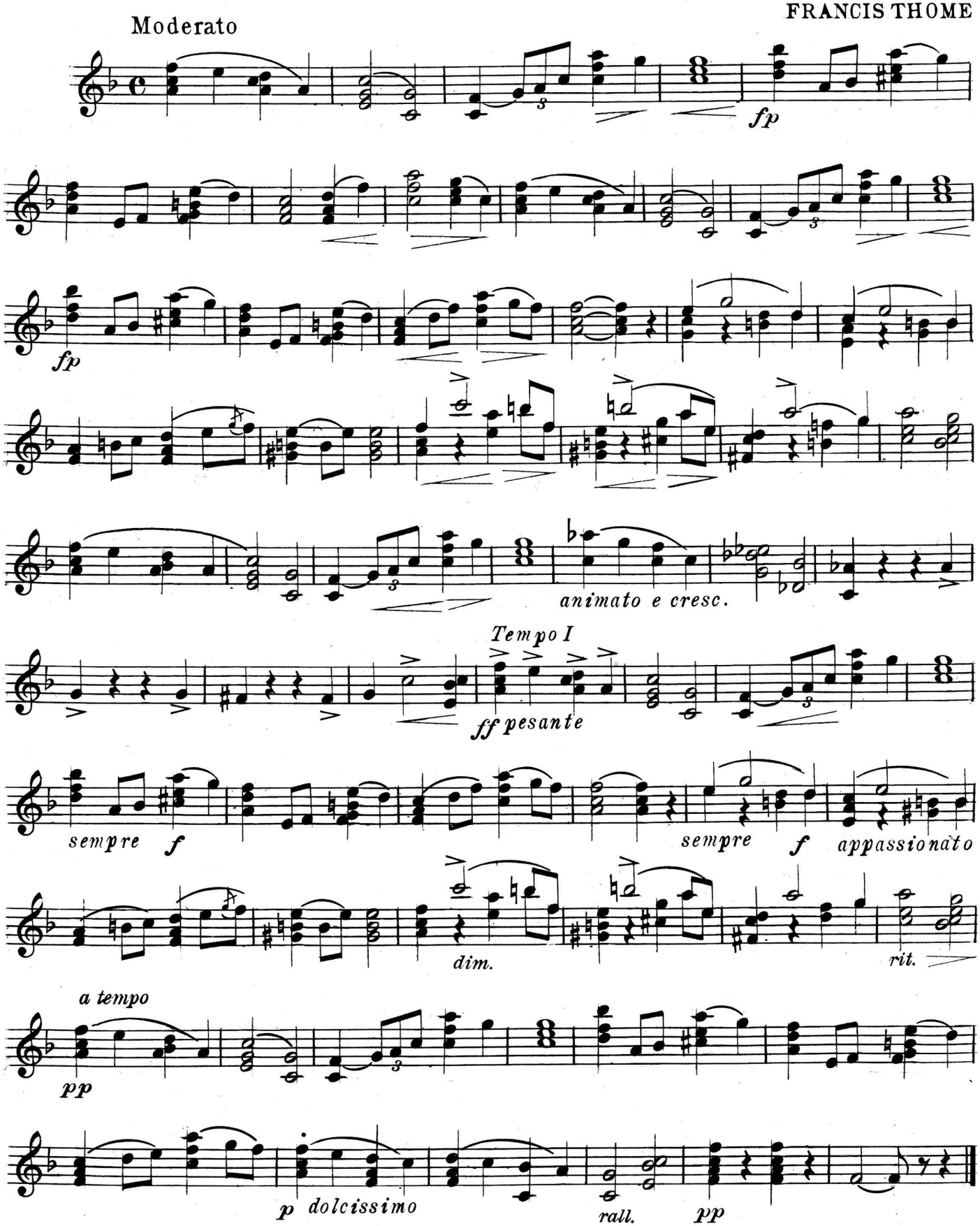
Simple Confession

(Simple Aveu)

Banjo

FRANCIS THOMÉ

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SEXTETTE FROM LUCIA

This selection from 'Lucia di Lammermor,' composed by Gaetno Donizetti, is not only one of the most popular, but one of the most remarkable of all Opera.

At first blush, it might seem passing strange that Donizetti found in Scotland the inspiration for this as well as for other of his operas—for "Lucia di Lammermoor" is taken from Sir Walter Scott's "Bride of Lammermoor," but let me tell you something. Donizetti was not all Italian, though both he and his father were born in Italy's sunny clime. He was of Scotch descent. His grandfather—the son of a weaver of Perthshire—was known as plain Izett.

It may well be that from this youthful Izett, our composer inherited his romanticism, for Izett was of an adventurous, roving nature. He left his native heath, seeking fate and fortune in the wars. Captured by a French General, instead of being thrown into prison or killed, Izett was chosen by this military leader as his secretary and in this capacity the young Scot reached France and later Italy.

Izett seemed to take to Italy. He became a part of it, and before long was known as Izetti. Then he married an Italian lady, and, whether as has been suggested, he took the prefix of "Don" as a compliment to this lady, or whether he took it upon himself before marriage in order to get more distinction in her eyes, it is hard to tell. But the fact remains that it was thus that the great Italian-Scotch composer came by his name—Donizetti.

The grandson, Gaetano, of whom we speak, was the only member of the family that gives claim to distinction as a musician, though one of his brothers was for a time a band leader and concert master. Neither of Gaetano's parents showed any musical inclination.

But THE Donizetti has given to Grand Opera sufficient beauty and skill to make any one name famous.

A REMARKABLE BIT OF WRITING

Your study of this week's number will soon convince you of the charming melody of the Sextette if you are not already familiar with it. But, in addition to its popularity, remember, it has been described as one of the most remarkable selections from the entire realm of Grand Opera. And for the following reason.

Think back, for a moment, to what has been explained to you of the development of Music. First there was rhythm alone—the Drum Stage in Music. Later, came the single voice—melody or air. To this, as years wore into centuries, was added an accompaniment until gradually, the accepted form was an air with a three-part accompaniment of but little or no importance beyond barely filling in and rounding out the solo voice.

But Bach changed this. It was his conception that each of the four voices had an equally important role to fill. And in Bach's compositions as well as in all the subsequent music which has been moulded and influenced by him, we find that the three accompaniment voices are as important as is the solo voice. Indeed, it is common for the lead or solo to pass from one voice to another throughout a selection. This four-voice principle is really the basis of Harmony and Composition to-day.

But Donizetti, in the Sextette from Lucia, introduces six distinct voices or parts each of which, from the musical standpoint, has a well nigh equal importance.

Unlike many opera ensembles, this Sextette is not merely a most remarkable bit of concerted writing, but is so well fitted to the scene in which it occurs that even the enemies of Donizetti, who call Lucia a mere string of melodies, are compelled to admit its extreme beauty and powerful dramatic qualities. Indeed, this selection has been called the most thrilling—the most dramatic—number, not only of Donizetti's composition, but of the entire range of opera.

The arrangement prepared for the Banjo cannot, of course, give all of the six voices as they appear in the original score, but this piece is sure to prove effective and popular with your audiences. There is nothing particularly difficult about it. Indeed, there is little new material for you to learn. It is, however, an excellent opportunity for careful execution, and for personal expression.

By the time you have reached this part of your course, you are giving more and more thought to the expression of yourself in your music. And this is one of the greatest joys that your instrument will ever give you—the ability to speak another language—the universal language of Harmony which depends not on our faltering words.

Let each selection you take up be as a picture to you. Form a definite idea of it. Not only hear it, but see it and feel it within the depths of your soul. Then, so handle your Banjo as to pass on to others who listen to you, the jewels from that mystic garden of Melody whereto you have the key.

Remember, in taking up a new piece, you will never be too far advanced to count time—never too far advanced to practice the more difficult parts an extra length of time—never too far advanced to study out the best fingering, mark it, and use it. These are all things that good, careful, successful Musicians make it a point to do. You may wisely profit by their example.

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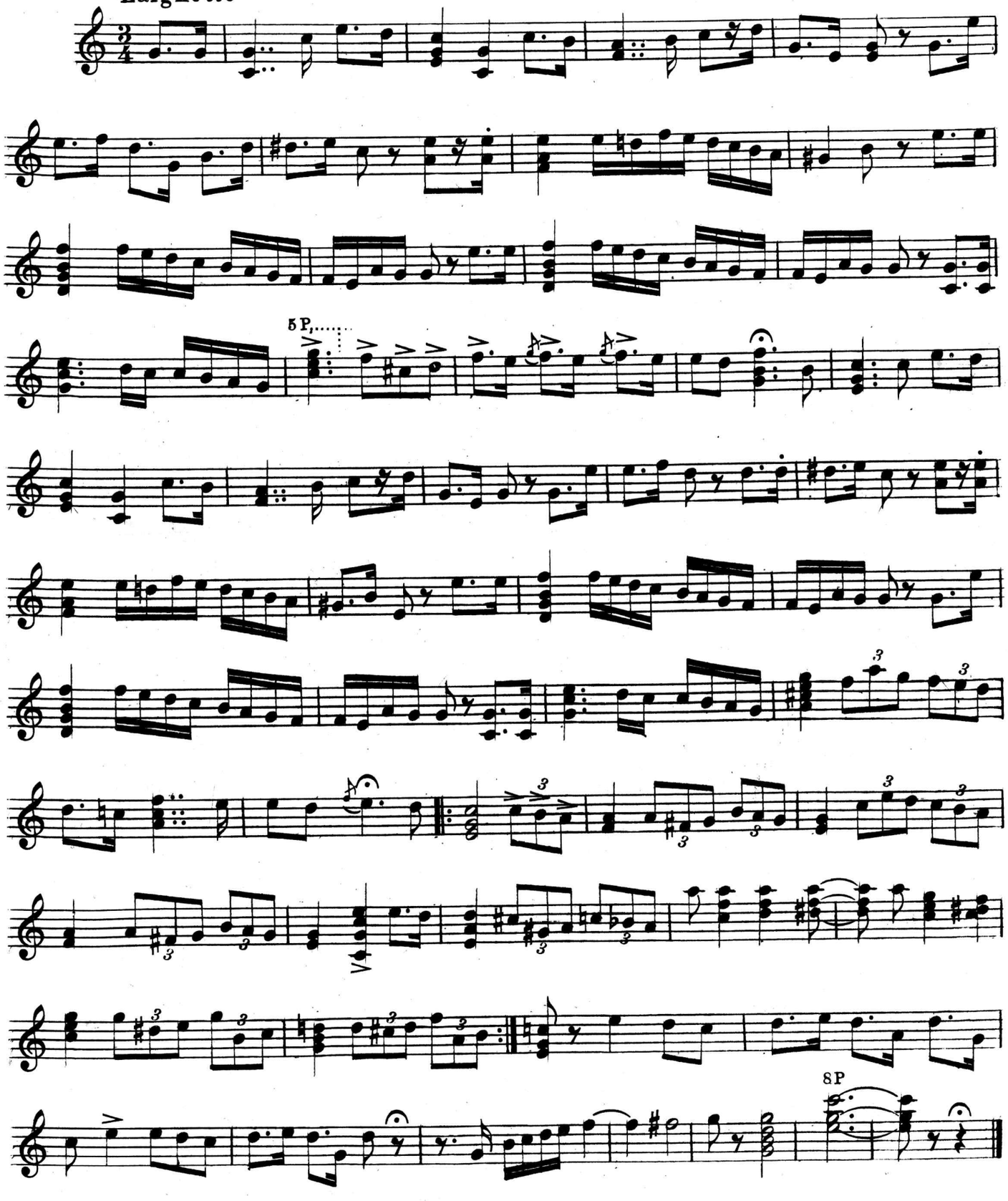
Sextet

from

Lucia di Lammermoor

Banjo

GAETANO DONIZETTI

Larghetto

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U. S. SCHOOL OF MUSIC

BANJO LESSON 86

SHEPHERD BOY

I am going to ask you to do something quite as effective in a simple way, this week, as was last week's selection. But, some of you may find the Shepherd Boy a trifle more difficult at the first few readings because of the Key—A Major, three sharps. But, the true Musician must be able to play in whatever key is set before him, as it were. And, after you have learned this piece in the key of A (three sharps) I want you to make this an exercise in transposition, also, and play the Shepherd Boy in the key of A-flat.

In transposing from three sharps to four flats, the first thing to do is to change the signature, mentally. Instead of seeing three sharps in the signature, you must see four flats. Then go right ahead and play the notes that are written. The first note, E, becomes Eb, and so on. You will find that this goes very easily until you come to some accidentals, and then you must stop and think what you are doing. Consider your accidental D-sharps in the Shepherd Boy. As you stop to analyze it, these sharps raise this note half a tone. Now, when you are playing the Shepherd Boy in the key of Ab, what shall you play when you come to this D-sharp in the score? In the first place, your D's are all flatted, now, by the fourth flat in the signature. This, by the context must be raised half a tone. How do we do that? Why, by placing a natural before the note. So, when you come to D-sharp in your original score, you will play D-natural in the transposition.

It is always helpful to be able to transpose music at sight. Of course, there are some transpositions that are easier than others. The one already explained is one of the simplest—that is changing from A Major to Ab or vice versa; changing from E Major (four sharps) to Eb Major (three flats), etc.

Another very common change which has already been explained to you is to think of the note as being one line higher or lower on the staff than it actually is. Just try this out on the Shepherd Boy, also.

Let's think of all of the notes as being one line higher on the staff than at present. That would make the first note, E, fall on the second line, where it would be G. The keynote, instead of being A, will now be C and your selection can be played in the natural key. This is exactly what you were taught to do when we explained the difference between the American and the English notation, so-called. In this case, when you come to the accidental D-sharp, you will have F-sharp, which is half a tone higher than your F of the new scale.

It will probably be a trifle more difficult for you to think of the Shepherd Boy as written with every note one line lower than at present. Yet, this doesn't throw it into so very difficult a key, for instead of the key of A it will be in the key of F—one flat with which you are already familiar.

I know, of course, that you could take a pencil and paper and write out this transcription. But that is not what is required this time. The idea is to learn to transpose at sight. So, learn to play the piece well just as it is written. Then, for several weeks thereafter, devote a little time each day to playing it in some of the other keys suggested.

I once knew a Pipe Organist who could play any hymn in the hymnal in any key whatsoever, and the Choir Master often called upon him to transpose in this way so as to bring the hymns better within the range of the singers. Seems like quite a clever ability, but in reality, it depends largely on a knowledge of Harmony and Composition.

The same is true of the transpositions I have asked you to make of the Shepherd Boy. And if you find it difficult to transpose this simple selection at sight, as directed, I would urge upon you the great benefit and pleasure which you would derive from taking up our excellent course in Harmony and Composition, at once. It is bound to help you in every line of musical endeavor that you ever see fit to enter. It will make it easier for you to read music. It will make its possible for you to learn to play other instruments more rapidly. It opens up to you the profitable field of composition as well as that of arranging or orchestrating.

We don't hear as much about waste products as we used to. As a matter of fact, it is difficult to find many examples of true waste products, that is, something which is absolutely valueless to mankind. Many a fortune has been built on the clever and profitable utilization of what had previously been thrown away as useless. Chemistry as well as the other branches of Science have added millions upon millions to the wealth of the country by finding the proper place and use for these things.

It is said that the pork packers utilize every part of the hogs, now, except their squeal. Even sawdust, it is claimed, has been treated by the U. S. Forest Products Laboratory so that it can be used as cattle food.

But there is one very common, and very valuable thing which is being almost universally wasted—that is natural talent. We use our God-given abilities only a little or not at all, striving, rather in some line for which we are not naturally fitted. The result is a tremendous, world-wide economic waste. If you have musical talent, develop it to its highest point—AND USE IT! Keep up your study, and expand it. It will pay, in the end.

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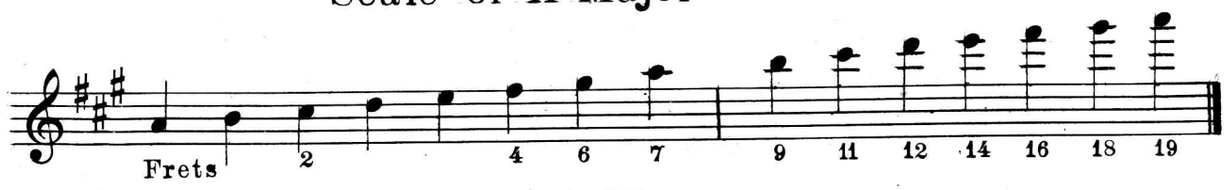
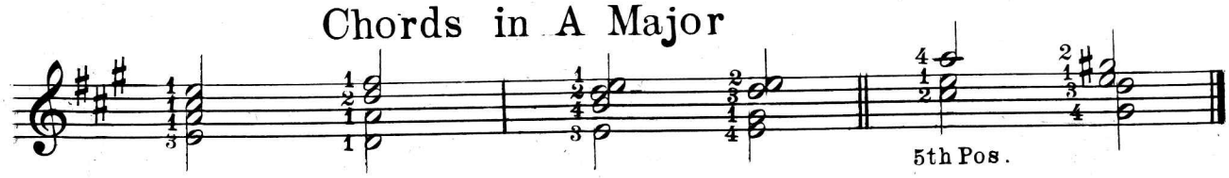
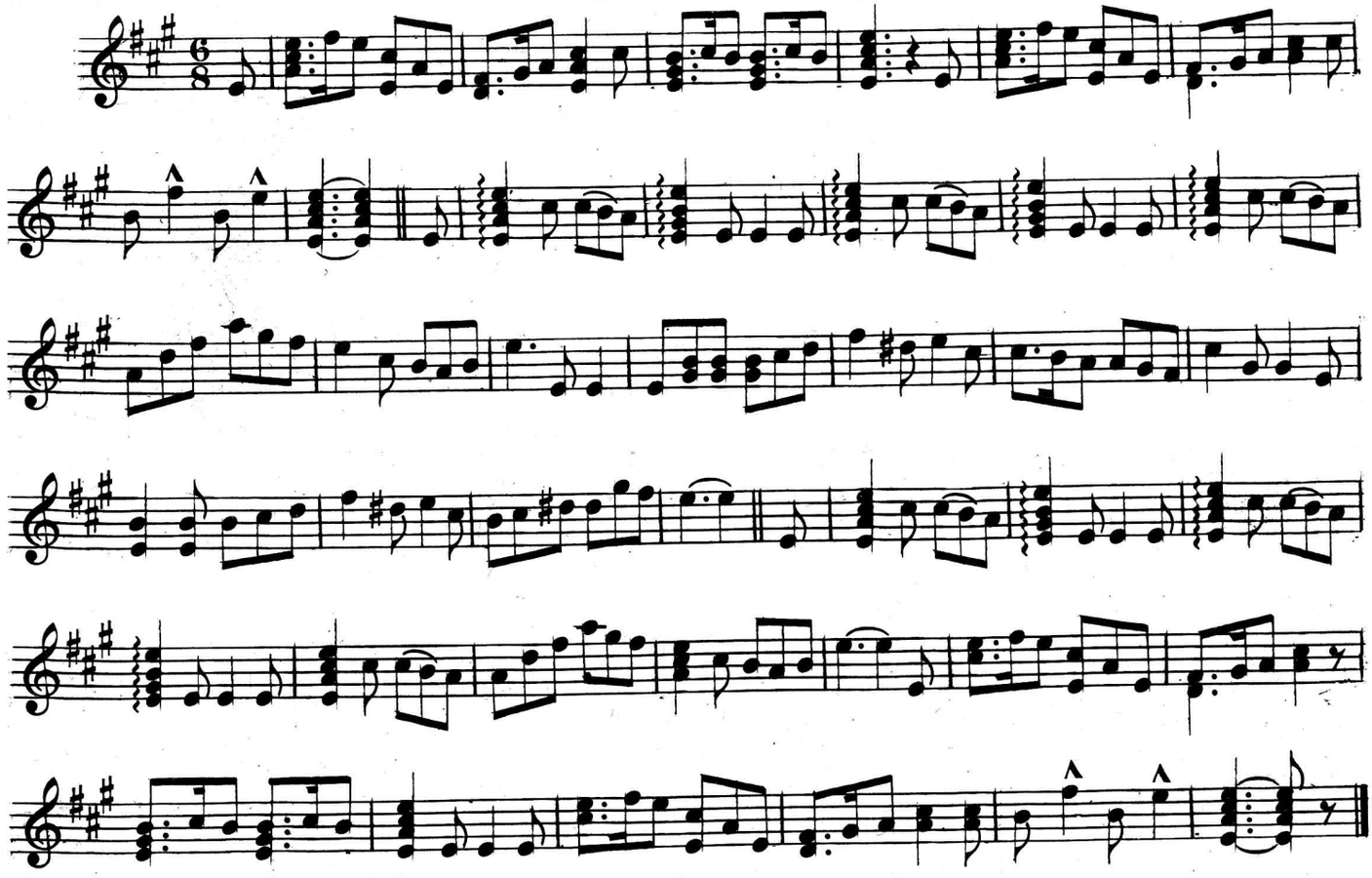
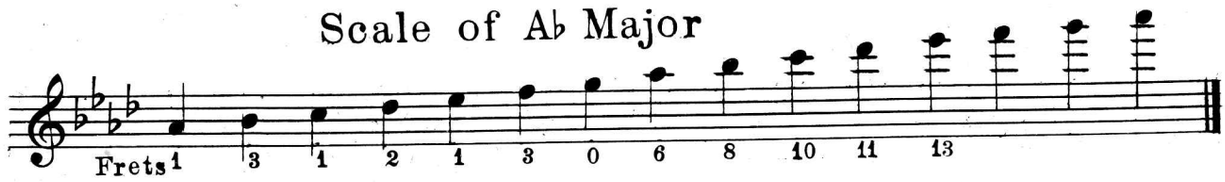
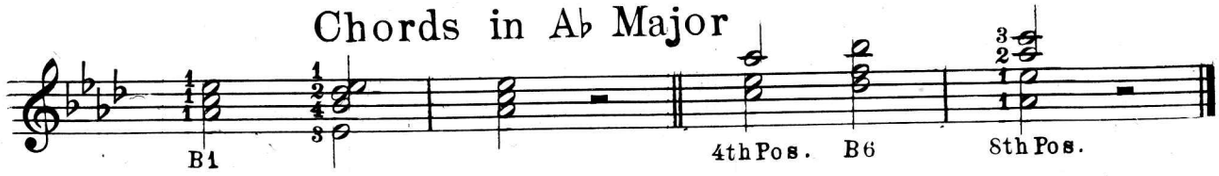
Banjo

Scale of A Major



Chords in A Major

Special Exercise

Shepherd Boy

Scale of A♭ Major

Chords in A♭ Major

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BANJO LESSON 87

ACCIDENTALS, AND SIGHT READING

"Accidentals," says Professor Wilcox in his interesting handbook, THE LANGUAGE OF MUSIC, "are occasional sharps, flats, or naturals placed before the notes in the course of a piece."

But, the definition I should like to have you bear in mind this week is "Accidentals are the spice of Composition."

Variety, you know, is the spice of life. And accidentals are what lend variety to a composition. Also, accidentals are a mighty fine test of your ability as a sight reader.

So it is with a great deal of satisfaction that I give you Rubinstein's famous and world-loved "Melody in F" for this week's work. It is going to give you a charming, showy selection when you have mastered it. It is going to refresh your memory on the subject of accidentals. It is going to prove my point that it is the accidentals that bring out the most delightful harmonies, and it is going to give you an opportunity to check up your ability as a sight reader.

MELODY IN F

Anton Rubinstein was one of the great melodists. He could think melody with the same speed that ordinary folks think ideas in the form of words. He was an impetuous and emotional man, and most of his music came to him as inspiration rather than through slow, careful work. He would sit down and jot off a gem such as the Melody in F, easily and spontaneously, as you would write a letter to a close, dear friend. And thus it is that Rubinstein is remembered better, perhaps, for his short, informal selections than he is for his more elaborate works. But these favorite selections never grow old. The Melody in F retains today that same freshness and charm that delighted those who heard it first.

The days of Rubinstein, you must remember, are not so very long past. He has only been gone from us since 1894 and he was well beloved by America, which he toured with tremendous success.

This week's selection from Rubinstein is quite generally known, so you must learn to play it perfectly. There can be no half way business about this piece. It demands all the musician there is in you. And it well repays you for all of the thoughtful attention it requires.

The number of small notes just before the D. C. is called a "Cadenza." Such a florish as this generally is used only immediately before the close of the composition, or—as in this case—just before the return to the original theme.

You will see that there are no measures marked in this passage. You are at liberty to interpret the Cadenza just as you will. It is suggested, however, that you try taking the first two notes quite slowly and deliberately. The next two, play in almost the same manner, and then work up just as much speed as possible, keeping the whole thing smooth, however. When you get to the "rall," you must slow down again, of course, until the last two notes of the Cadenza you sort of hold on to as if loth to let them go. Then, swing into the main theme "a tempo".

Give a great deal of thought and practice to this Cadenza. You know, whenever anyone attempts a brilliant passage like this, he simply has to do it artistically, or everyone will think he is putting on unnecessary airs. You are perfectly capable of doing this, and every other part of the Melody in F in such a finished manner as will bring down the house at any entertainment.

DRINK TO ME ONLY WITH THINE EYES

This second selection of this week's lesson is given to you more as a matter of your convenience than with any thought of hard work.

You ought to have a number of encore pieces, and this old favorite is excellent for such a purpose.

This selection is rendered in rather slower time than is usual for 6/8 compositions. Watch your rolled chords, and be particularly strict about your time. By that, I do not mean that you should hold the same tempo throughout. Quite on the contrary, I should like you to work a few accelerandos and retards into the piece. But see that your rendering is not jerkly. Be particularly careful to prolong the upper note in the fourth measure and wherever similar phrases occur for the full seven beats called for. This, above all, is no place to hurry.

"Drink to Me Only With Thine Eyes" is a rather generally-known song, yet I'll wager that the great majority of people couldn't tell you, for the life of 'em, who wrote it. You might try asking a number of people, and see what a variety of answers are forthcoming.

As a matter of fact, the composer was none other than Mozart, while Ben Jonson wrote the verses. All in all, it is a little gem, fit to rest with the minor classics. The arrangement given, herewith, may be used as an accompaniment for singing, if desired.

I don't know whether or not you are one of those who have come to the realization that "learning" is a wonderful privilege of life. It seems to me that my curiosity is utterly insatiable. Doubtless, you too, have discovered that the more you learn, the more you want to know. That is good. Forge ahead. But let me give you a little ten-word sermon from Alfred, Lord Tennyson, Poet Laureate—"I am a part of all that I have met." Choose carefully what you will meet!

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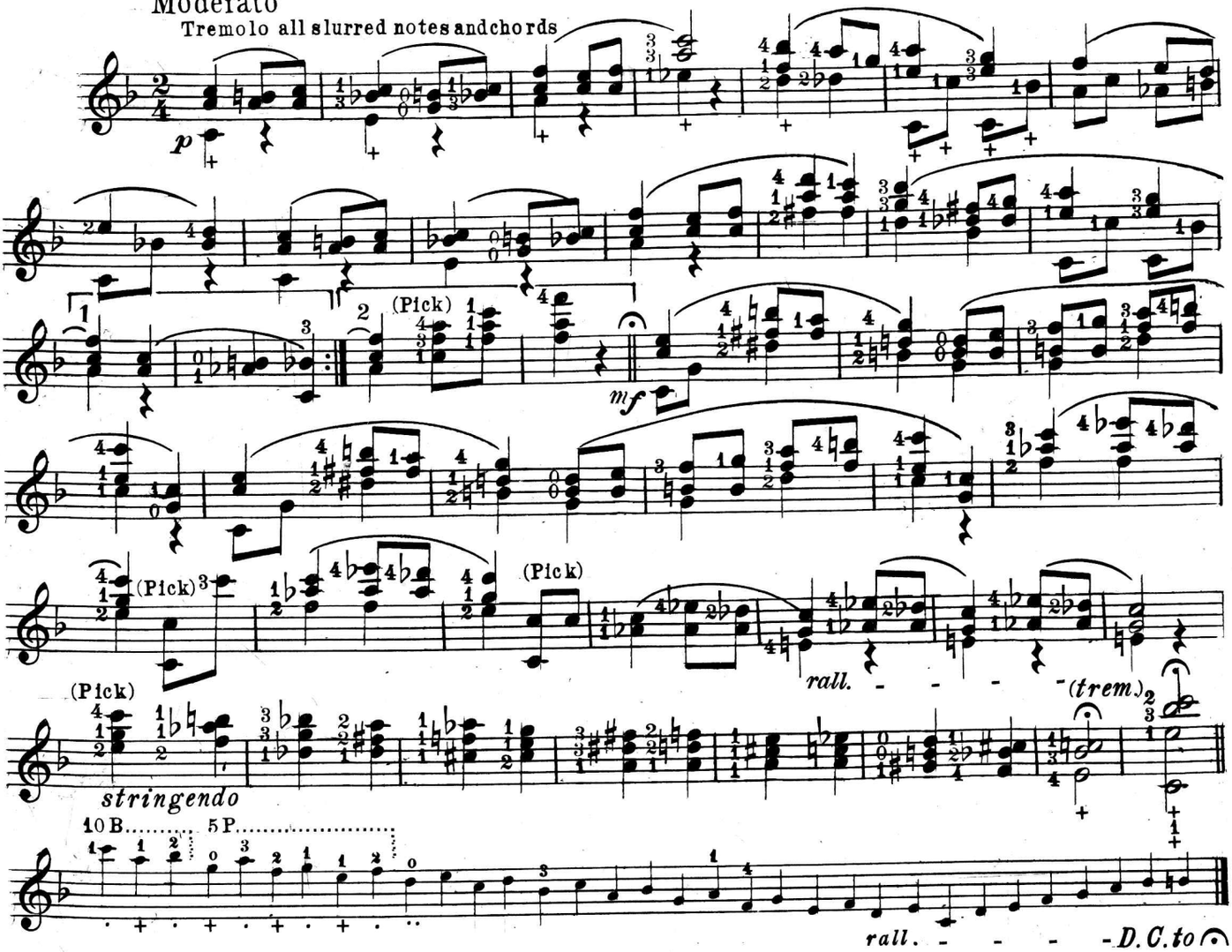
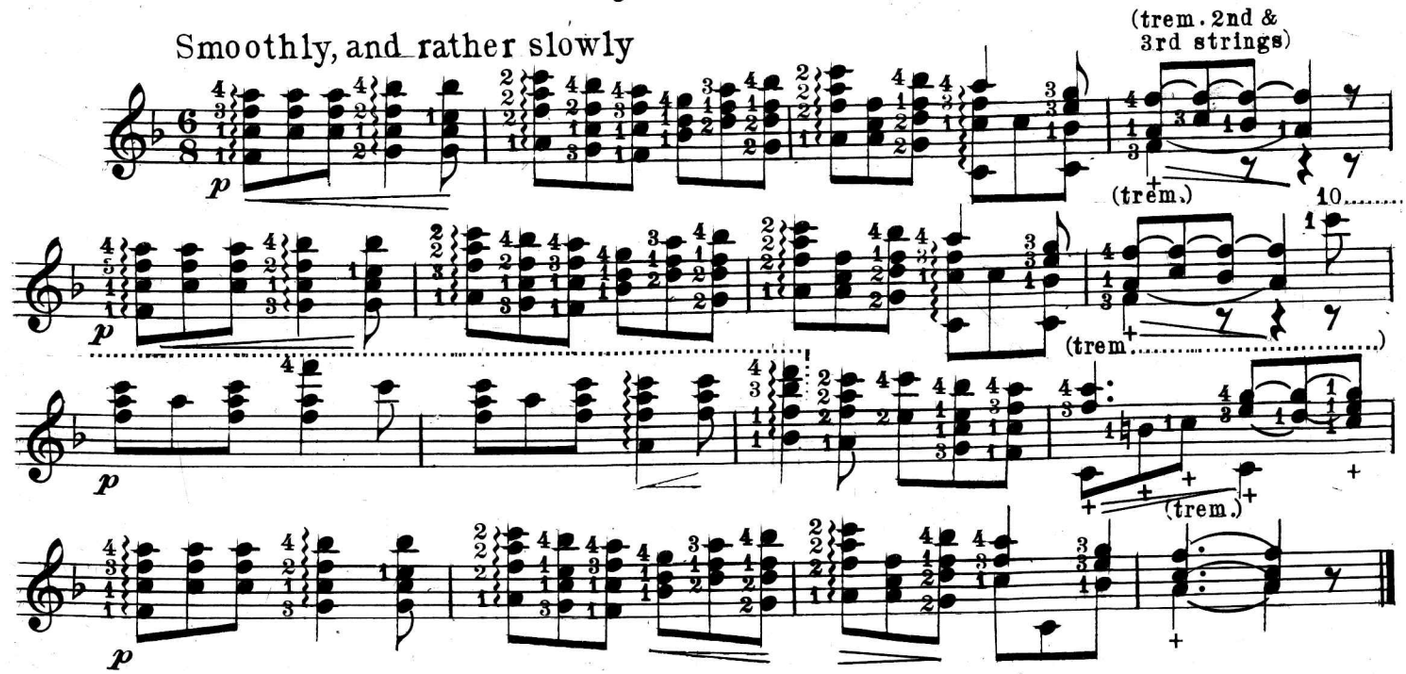
Banjo

Melody in F

RUBINSTEIN

Moderato

Tremolo all slurred notes and chords

Drink to Me Only With Thine Eyes

Smoothly, and rather slowly

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"LA PALOMA" ("A" NOTATION)

Before you bother to look over the music of this week's lesson, turn back to Lesson 63 and review very carefully what is said about the "A" notation. After you have thoroughly digested this, you will be ready to take up the study of La Paloma or The Dove, as it is sometimes called.

In reality, this selection is not in four sharps, the key of E, at all. It is—according to the "C" notation which you have been taught to use as standard—in the key of G, only one sharp. You will remember that the way to play a selection which is written in the "A" Notation, is to wipe out, in your mind's eye, the top line of the staff, and put it, instead, underneath the lowest line shown.

Doing this, your first note becomes D instead of B. And so on.

There is nothing very difficult about this, and no further instruction seems required than that already given in Lesson 63.

Work this selection up in good shape, and you will have one more show piece that you can be well proud of, in addition to being on better working terms with the old "A" Notation.

SPANISH MUSIC

Spain has never played so important a part in the music of the world as has Italy, France or Germany, yet, there is an appealing popularity to the selections of Spanish music which have become more generally known.

Of warm, emotional natures, the Spaniards have produced music of much the same strain, which is only natural. Much of the melody has been strongly reflective of the spirit of the dance which is so nationally inherent. In this respect, the influence of Africa and Asia upon Spain, are both apparent.

You will recall that the Moors invaded Spain in the eighth century, and in many ways, their influence is still predominant, for it was years upon years before Spain rose in her might and expelled the Moorish invaders.

Perhaps we find the true Spanish flavor more in her folk songs than in any other department of the country's music. Here, we perceive that wild abandon of the gypsies. The songs of the muleteers with their hearty exuberant melody have an appeal that time does not destroy. From the mountains, come songs of traditional antiquity, still sung because these people are too poor to travel, and have—thus—never had an opportunity to hear and learn any others.

But even the peasants have quite remarkable vocal ability. It is quite true that one might not call their voices trained, but they are accustomed to the rhapsodic, florid manner of Asiatic melody and they naturally perform elaborate vocal embellishments that many an opera star might well envy.

Of all Spanish pieces known in this country, doubtless La Paloma is the most generally known and by far the most popular. This is another reason why you will enjoy its mastery.

GET OUT AND MEET PEOPLE

That is one of the best bits of advice that could possibly be given you. Get out and meet people. Make friends. Nothing can help you more to rise in the social and business world than a wide acquaintanceship.

Music will be of inestimable value to you in this connection. Everyone likes music, and one who knows how to play is constantly sought after because he can help make a good time for all.

Even unusual meetings often bear a wealth of fruitage.

When the renowned Haydn was but a youth and still unknown, he used to wander about the streets of Vienna of an evening accompanied by two friends, and serenade his friends, acquaintances, and others as the mood struck him, with trios of his own composition.

One night, they stopped under the window of Bernardone Curtz, who was then director of the theatre. The melodious voices rose to that worthy gentleman's chambers, and immediately won his approval. He rushed down stairs in great excitement.

"Who are you?" he demanded.

"Joseph Haydn."

"Whose music is it?"

"Mine."

"The deuce it is! At your age?"

"Why, I must begin with something."

So the director dragged Haydn upstairs with him and explained a new opera for which he already had the libretto. "The Devil on Two Sticks" it was called. And to Haydn he delegated the work of composing the music.

It was a hard commission, for the music was required to represent all sorts of things—catastrophies, fiascos, tempests.

Haydn had never seen a storm at sea, and the tempest nearly drove him to distraction. He was unable to grasp the ideas of Curtz. At last, in despair, he dropped his two fists with a bang on either end of the keyboard and drew his outstretched fingers over all the keys until they met.

"Bravo! Bravo!" cried Curtz. "That's the tempest!" And just so it was presented.

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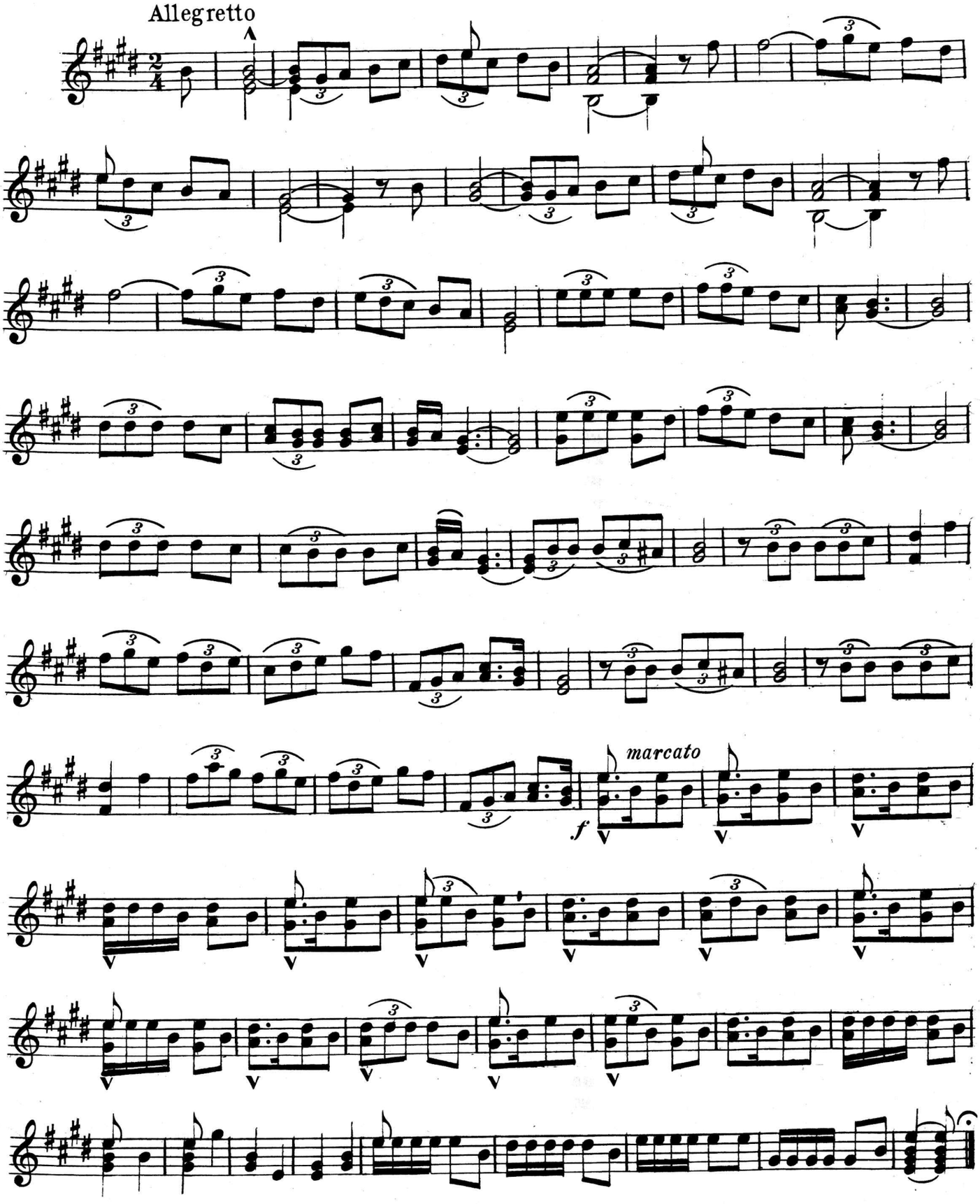
"A" Notation

Spanish Serenade

(Paloma) The Dove

Banjo

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A STEPHEN COLLINS FOSTER MEDLEY

It seems to me unfitting that we should complete this Banjo Course without giving some especial attention to the work of Stephen Collins Foster. The Banjo is an American Instrument—an instrument of the South. Foster is pre-eminently an American composer—a writer of the South. That the two should be naturally fitted to link hands is only what might be expected.

Not many years ago, a national magazine sent broadcast the invitation for people to send in their old "Heart Songs"—the selections which had meant most to them from days gone by, into the present. Pieces came in from all over the country—bits of opera, hymns, college songs, war songs, but most generally popular of all were such songs as "Old Folks at Home," "Massa's in de Cold, Cold Ground," "My Old Kentucky Home," and similar sweetly human songs. Foster, it would seem, though dead these many years, is still one of the most popular composers with the people of this country.

Foster holds an important place in the Musical History of America. His songs are truly representative of America and may well be compared in importance with the folk songs of older countries.

One of the most effective renderings that can be given these typically American songs is a careful arrangement for the Banjo. And so, we have arranged Foster's most popular pieces in the form of a Concert Number. You will find that there is ample work here for two full weeks of most thoughtful study, and this number is to serve as two lessons.

"OLD FOLKS AT HOME"

In his "Biography, Songs, and Musical Compositions of Stephen Foster," Morrison, the composer's brother, relates the story of the writing of "Old Folks at Home," which is doubtless the chief work of this composer.

"One day in 1851, Stephen came into my office on the bank of the Monongahela, Pittsburgh, and said to me, 'What is a good name of two syllables for a Southern river? I want to use it in this new song of "Old Folks at Home".' I asked him how Yazoo would do. 'Oh,' said he, 'that has been used before.' I then suggested Pedee. 'Oh, pshaw!' he replied, 'I won't have that!' I then took down an atlas from the top of my desk and opened at the map of the United States. We both looked over it and my finger stopped at the Swanee, a little river in Florida that empties into the Gulf of Mexico. 'That's it!' That's it exactly!" exclaimed he, delighted, as he wrote the name down, and the song was thus finished with an opening line, 'Way Down Upon the Swanee Ribber.'

In the Medley herewith given, the composition opens with "Old Folks at Home" in a very quiet, modest arrangement. It serves as an introduction to the more elaborate parts that are to come. "Massa's in de Cold, Cold Ground" follows. Then, with a quick transition into the key of G, we swing through "My Old Kentucky Home." Next, the piece falls back into the original key of C with a pleasing arrangement of "Old Black Joe," and the Medley ends with a quick syncopated arrangement an octave higher than at first, of "Swanee Ribber."

There are some excellent opportunities for nice, particular playing. There is considerable Barre work to be done. You have a chance to show what you remember of Harmonics Several of the higher positions are called for. Watch your time, and your expression marks.

THE MUSICIAN'S REPERTOIRE

And while we are on this subject of repertoire, I'd like to bring up the point as to how much attention you are giving this important matter. You know the list of pieces that you have worked up at your finger tips, ready to perform at a moments notice are in reality your stock in trade.

Compare yourself with a storekeeper. The rules that apply to him and his success, apply in much the same way, to you.

In the first place, if he is to do a profitable business, the storekeeper must have a good stock. If he hasn't the goods, he can't make a sale. He must have considerable variety, for not everyone likes the same sort of thing. Another point. The goods must be clean, neat, and in good order, because if they are not, they are unattractive and people turn elsewhere for their requirements.

You should, you see, make it a point to have many pieces all ready for delivery. If possible, learn them by heart. Directions for easy memorizing have been given in previous lessons. Then, too, you should have a wide variety. Have some of the heart songs like this week's lesson. Have something from the operas. Have something in the way of jigs and reels. Have some rag time. Be prepared to play some of the more familiar hymns. You never know what you will be called upon to render. If you want to work up a popular reputation, you must be stocked for all emergencies. And don't present an untidy bit of goods. If you can't play a piece well—exceptionally well, I might say—why, don't play it in public. Work over it a little longer.

And comparing once more with the storekeeper. Remember this—the drug stores, nowadays, make more profit from candy, ice cream and soda than they do from drugs. Draw your own conclusions! Give people what they want—somthing pleasant!

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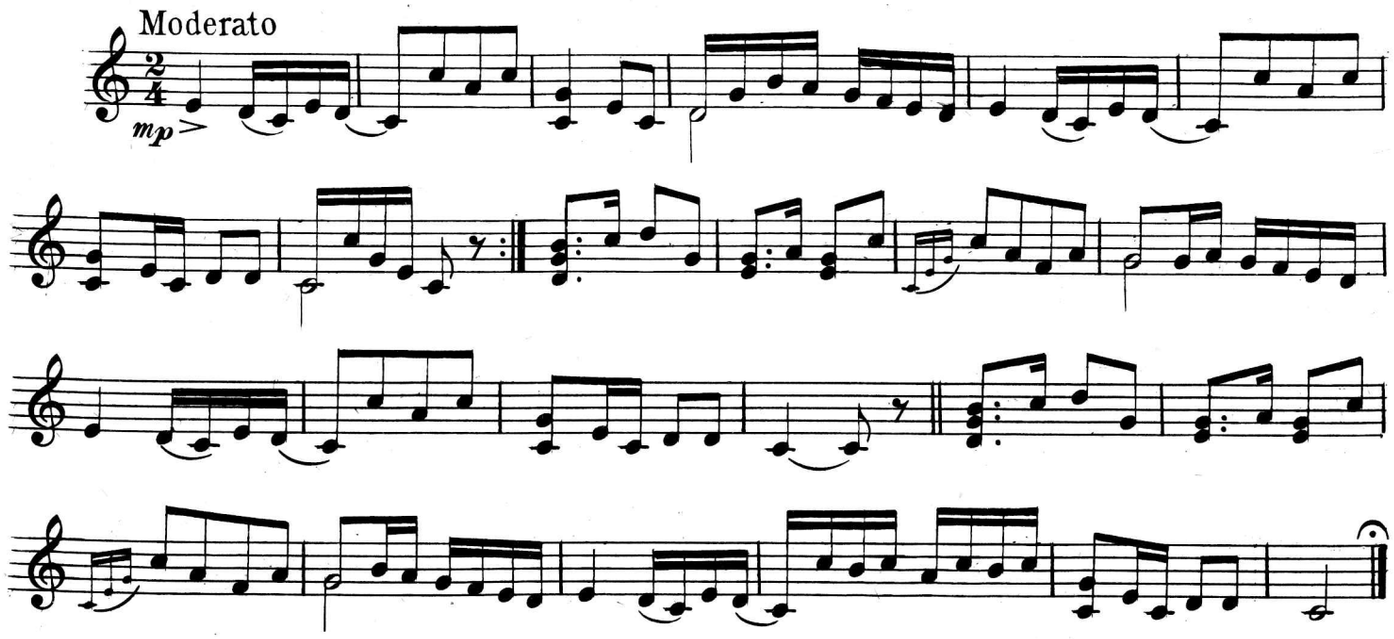
A Stephen Collins Foster Medley

Banjo

Old Folks at Home

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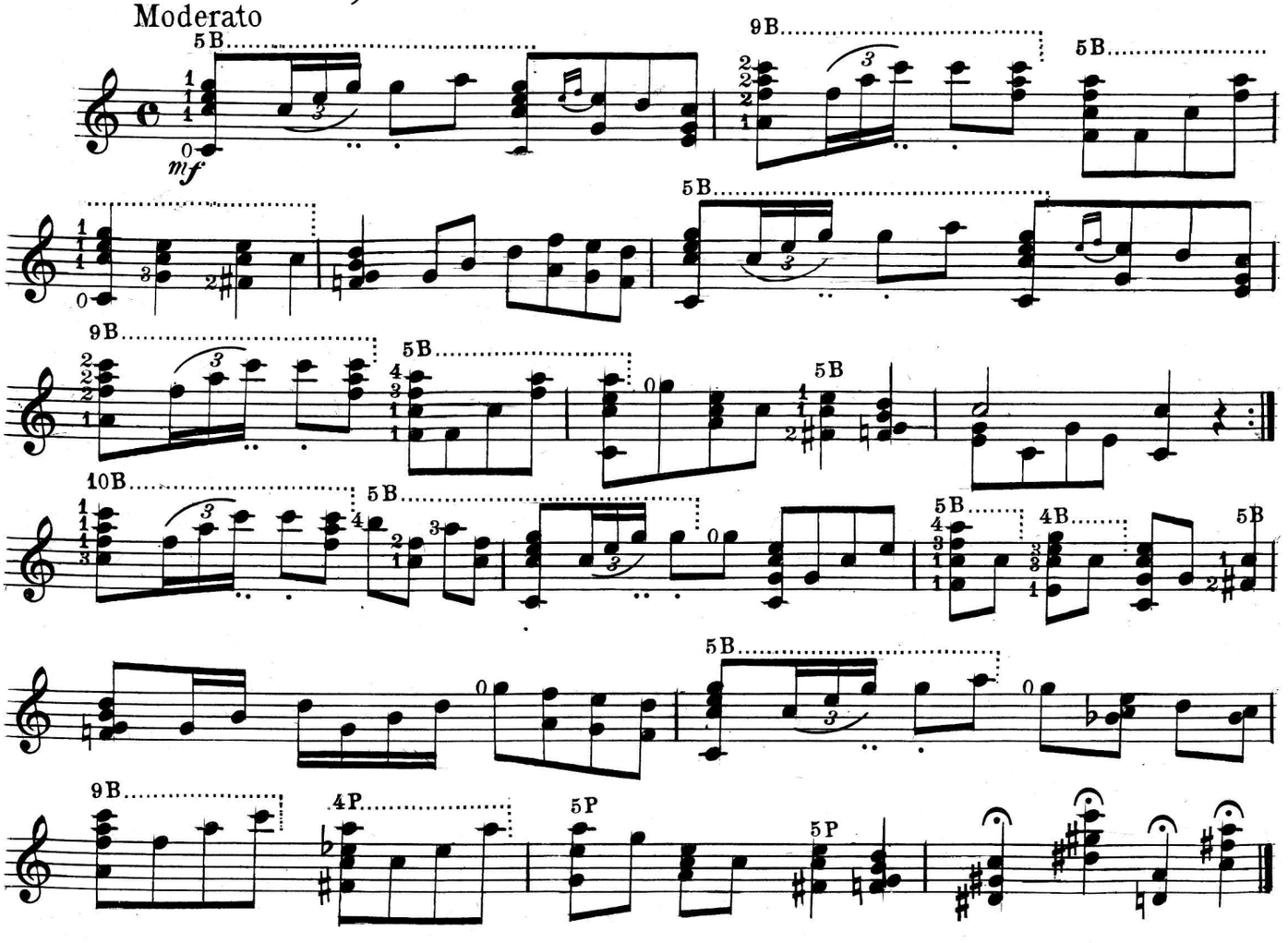
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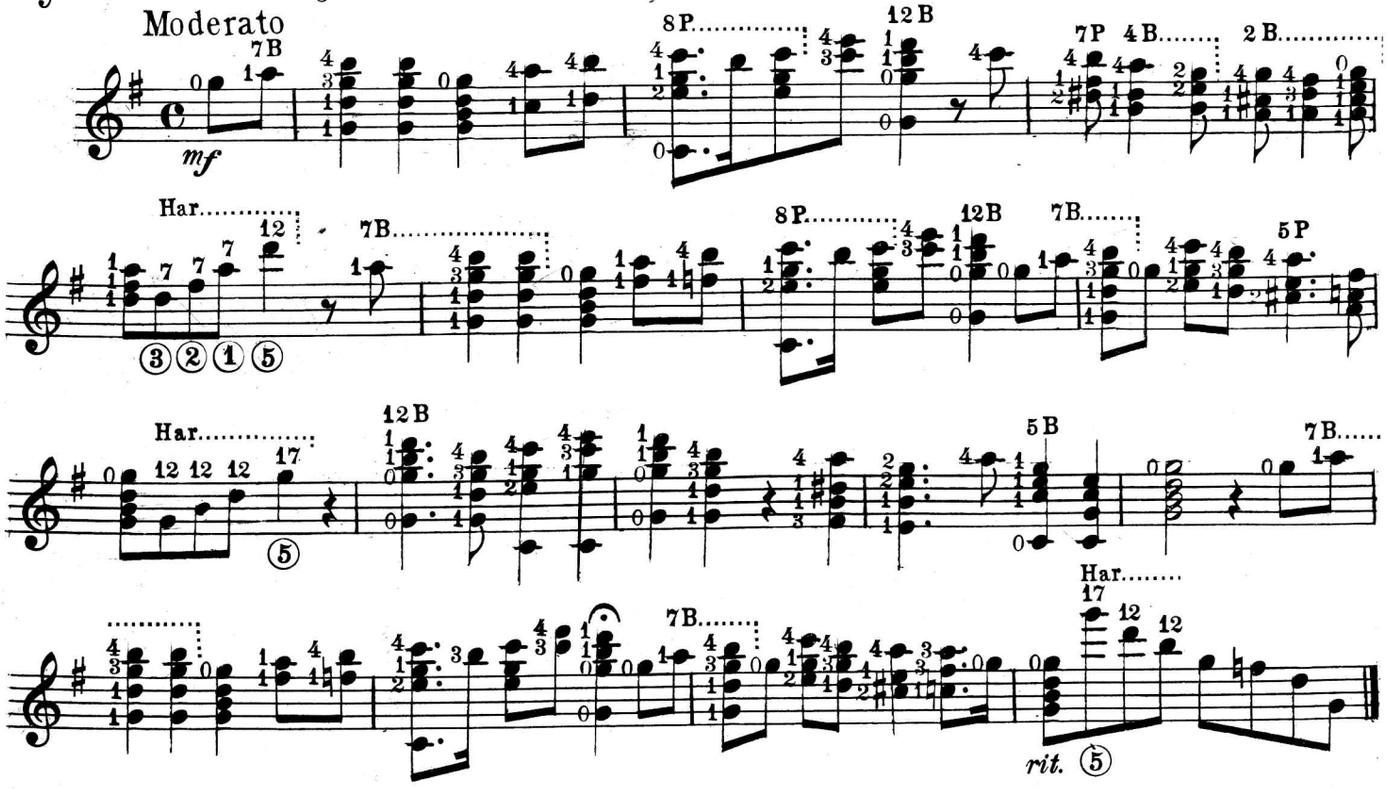
My Old Kentucky Home

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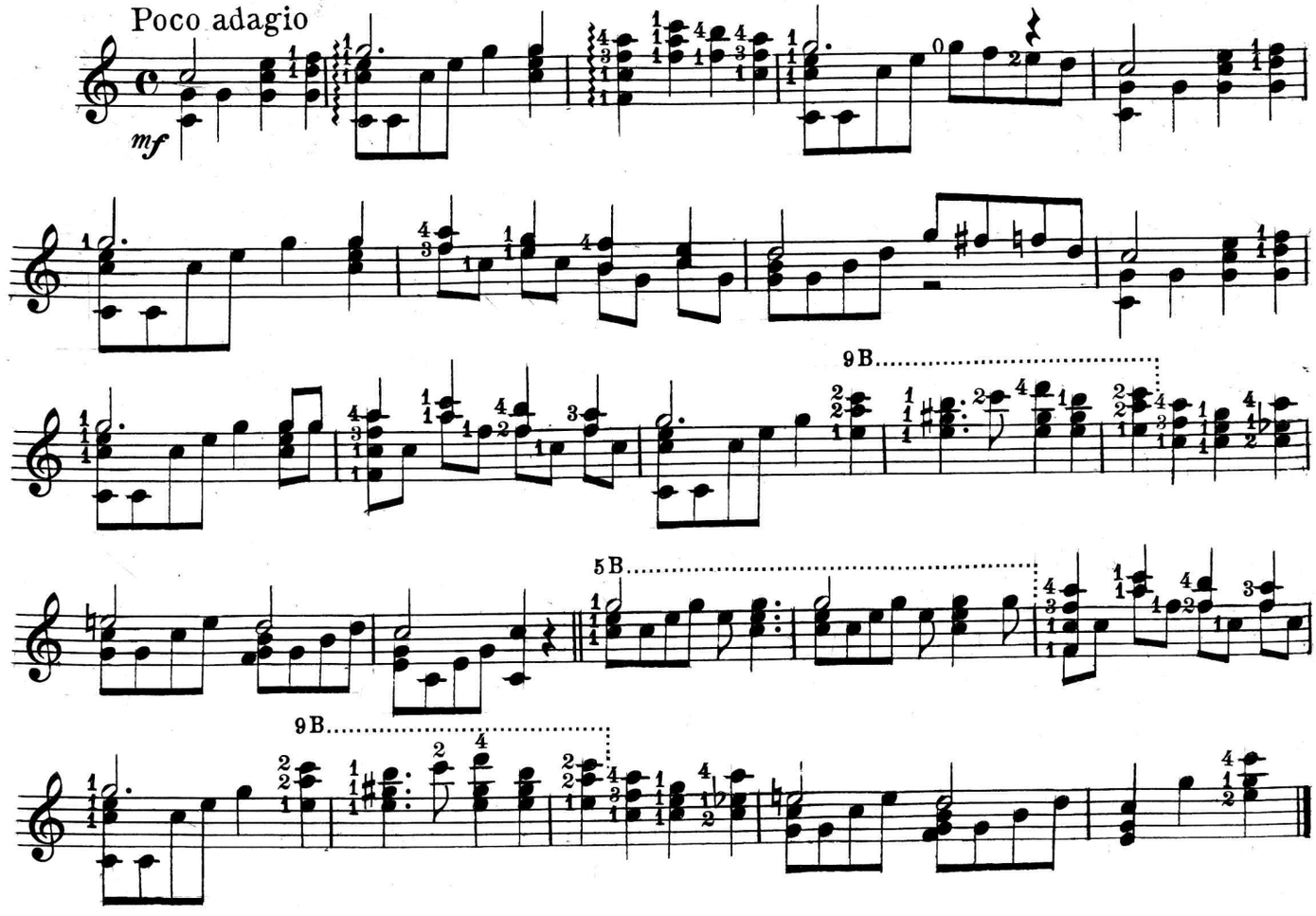
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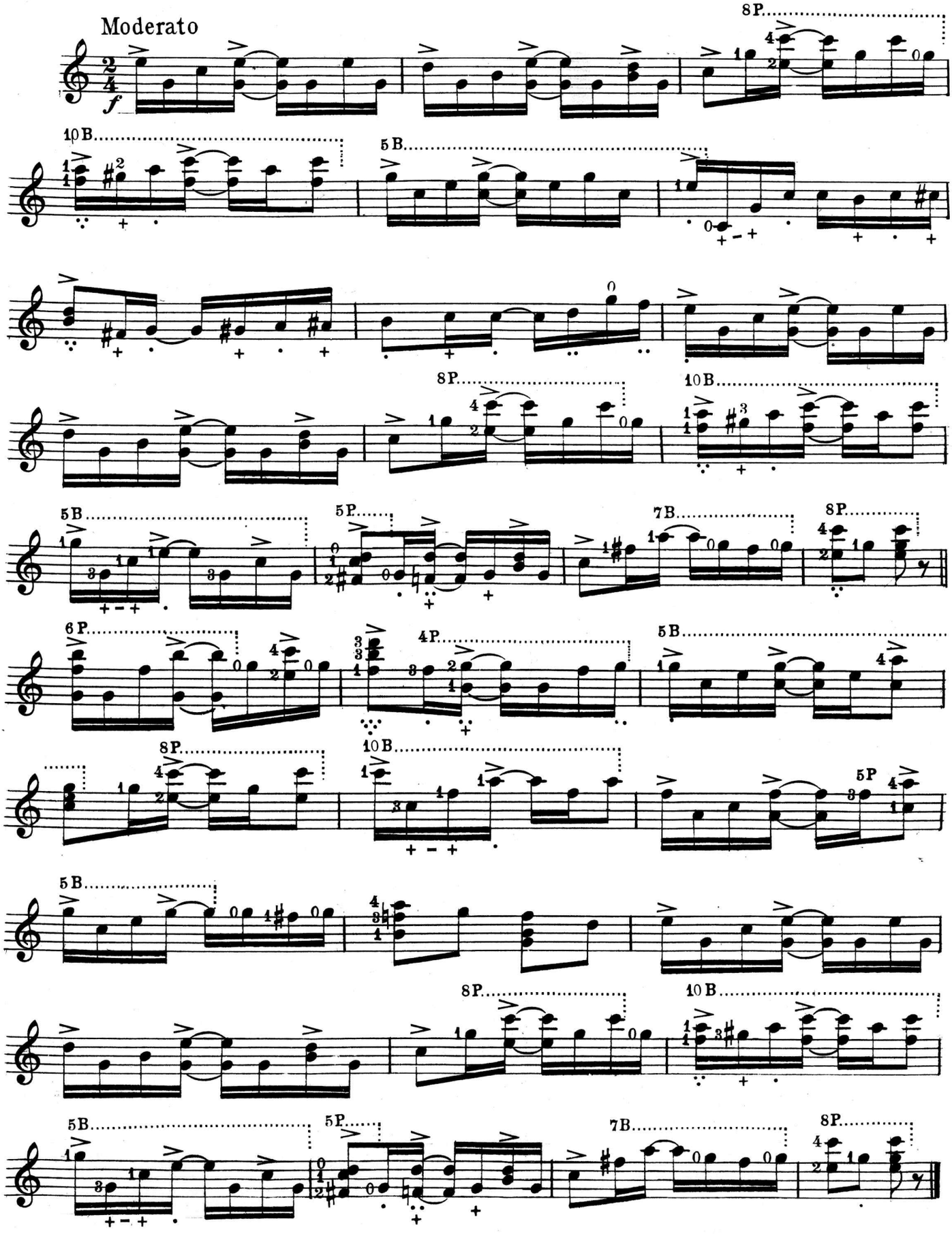
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BANJO LESSON 91.

HEART SONGS

"HOME, SWEET HOME" is one of the most dearly beloved of Heart Songs—especially of Americans.

Strange to say, it is not definitely known who wrote the music for it. Certainly, it is a tune so full of tender feeling, so deep with cherished memories, so hauntingly alluring, and so easily remembered that the composer might well have been proud to own it. Yet, somehow, his name is lost.

The words, however, we know were written by a real wanderer, and doubtless express to the full the exact feelings of John Howard Payne. Isn't it wonderful to contemplate the fact that behind these dear old songs is the personality of a real human being like yourself; and that you need only the seeing, soulful eye to pierce the meagre veil? Doesn't it urge you to learn all that you can of music so that you, too, can better express yourself in this romantic language?

Payne was born in New York way back in 1792, so you can see that "Home, Sweet Home" has stood the test of time. And why has it endured this, the most rigorous test of all? Simply because Payne wrote about real experiences that come to every one of us, and he wrote in a language we all can understand.

Think back. No matter how poor a place it was, home has always been a spot rich with memories. Even a child loves HOME about the best of any place on earth, and gets mighty homesick when separated from it. And as we go out into the world and look back on childhood days, the old home takes on—in memory—an even warmer, cosier aspect. So, the world over, "Home, Sweet Home" is well beloved.

JOHN HOWARD PAYNE

It is weird—and almost unbelievable—the way money can be all around a person and never even touch him. Such was the experience of John Howard Payne.

Payne was a natural born writer. It was in the blood and cropped out continuously. When a mere boy, he contributed poems and sketches to a paper edited by Samuel Woodworth, called "The Fly."

Upon reaching the mature age of thirteen, he became a clerk in a mercantile house in New York, and—presumably to avoid spoiling his chances of a mercantile career—he expressed his literary yearning SECRETLY, by editing a little paper called the "Thespian Mirror." But by the time he was seventeen, he appears to have had enough of commerce, and he went on the stage. He played in New York, Philadelphia, Baltimore, and Boston. Then, his mother and father both having died, he decided to sail to London, where, we find, he appeared at the well known Drury Lane Theatre.

It was inevitable that the lure of literature should claim him again, and he later settled down to editing a London dramatic paper called "The Opera Glass." From that time on, he produced good work and received ample praise; but little or no money, so his life was a hard one. There seemed to be some kind of a backlash or sting to every seeming success. He wrote several popular dramas, but he made nothing out of them, personally.

Finally, he sold a number of his pieces to Charles Kemble for a small lump sum. Kemble was manager of the Covent Garden Theatre. One of these plays was called "Clary, the Maid of Milan." This, Payne was requested to throw into the form of an opera, and is was in this that he introduced "Home, Sweet Home."

It seemed as though every one who handled this piece in any way, with the single exception of Payne himself, made money. The prima donna married a rich husband. The publisher made over ten thousand dollars within the first two years. And Payne—as usual—got nothing.

However, money is not everything. These others are long since forgotten, while to Payne the hearts of the world go out in fond and thankful memory.

And now, you can share in Payne's popularity if you will learn the arrangement of "Home, Sweet Home" that has been given you this week. Learn it thoroughly, I mean, with more than ordinary care, so that you will feel safe to give it at any time, before any audience. And mark this fact; the more critical your audience is, the better will they receive a fine rendering of "Home, Sweet Home," with the pleasing variation given herewith.

Andrew Fletcher, who lived a half century before Payne, once wrote to the Marquise of Montrose, "I knew a very wise man that believed that, if a man were permitted to make all the ballads, he need not care who should make the laws of a nation."

The tremendous, undying influence of a good ballad is seen in "Home, Sweet Home." It is a matter that brings to our attention, again, the importance of Music, and the responsibilities and privileges accorded to Musicians.

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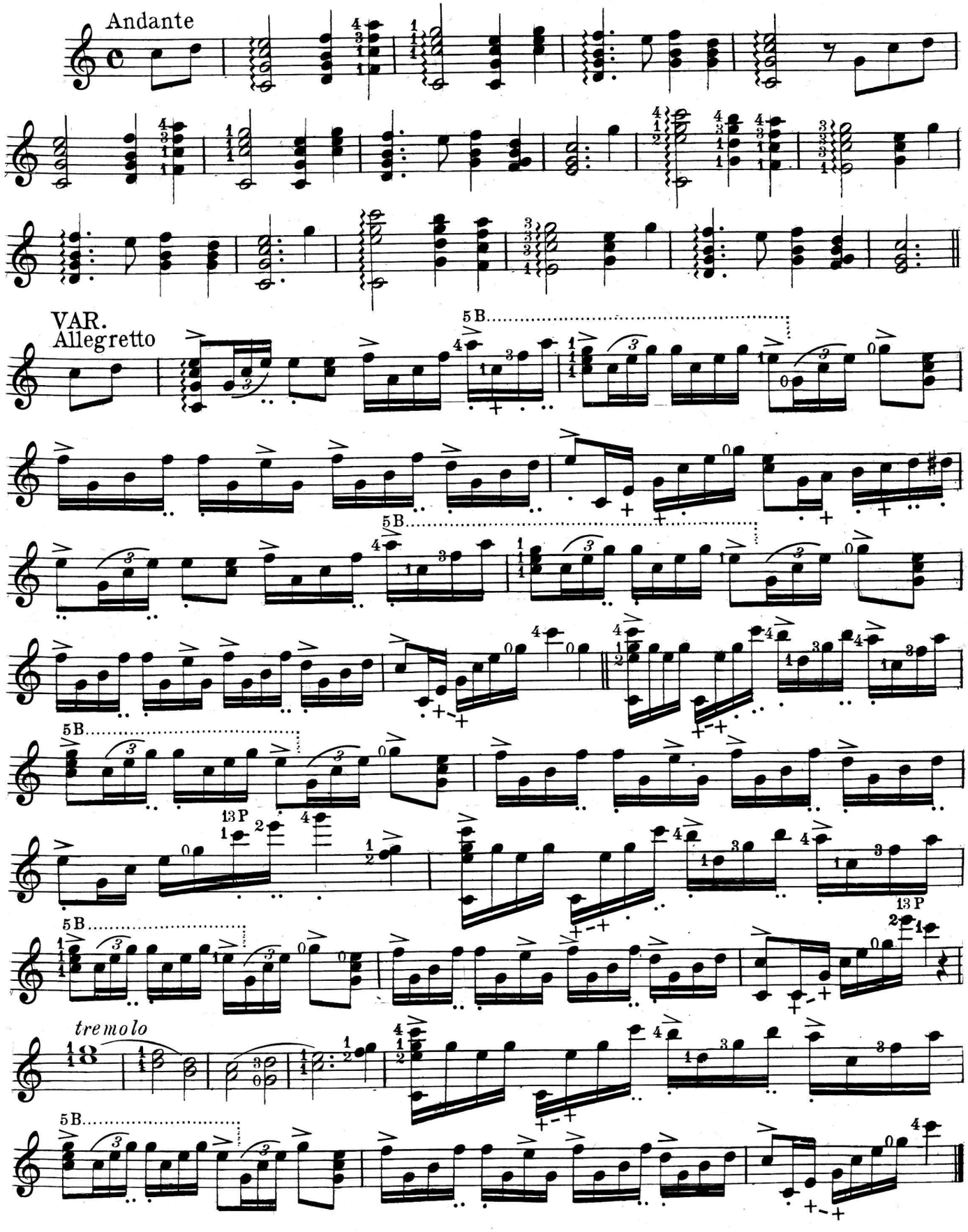
Home, Sweet Home

VARIED

Banjo

JOHN HOWARD PAYNE

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BANJO LESSON 92

ANGEL'S SERENADE

It seems to me that I hardly need speak of the selection which comprises this week's lesson. It is a popular arrangement of a well known composition which I expect you to use often and effectively as a concert number. It is in the key of "F"—one flat—which is not quite so easy to play on the Banjo as some of the sharp keys; but you are quite well advanced, now—indeed, nearing the end of your course—and you should be able to handle this lesson very easily.

There is another point, however, that I would like to bring very strongly to your attention—something that you should appreciate clearly, both for you own information and for the purpose of explaining to prospective pupils should you decide to teach. That is THE VALUE OF A MUSICAL EDUCATION.

"MUSIC MAKES ANYTHING GO"

We have not even yet begun to realize the powerful truth of this quotation. We are still on the merest fringe of the magic wishing rug.

Time was when music was found only in churches—and much of it could scarcely be called music, at that. Little by little, music became an amusement, but still it was produced only by the few. It was not a general accomplishment.

Later, it was considered the nice and proper thing for well brought up young ladies of leisure to be able to play or sing. Music was an accomplishment.

But to-day, music has become a necessity, and a powerful means to an end. The end, is happiness, joy, self-expression, social betterment, improved conditions, and more progressive communities.

Musical training starts in the schools. Much of the kindergarten idea is based on songs or games played to music. This tends to develop the sense of rhythm as well as training the ear for pitch.

In industry, the output of the workers depends to a large degree upon the rest they get—their recuperative powers. Although the most natural form of rest is sleep, yet science is showing us that there are other ways of recuperating both mind and body.

Music is one of the most important of these. Some employers of certain types of labor are using this fact to a marked advantage. They have installed pianos and phonographs in rest rooms, and in many cases they have provided suitable halls for dancing.

A few instances are reported where the actual work is done to the accompaniment of phonograph music, especially work where there is an opportunity for rhythmic motion. It is said that some schools have taught their students the use of the typewriter in connection with music, and found it a great aid to speed.

You may never have an opportunity to use your musical education in this way. And then, again, you may. Bear it in mind, at any rate.

MUSIC AND LOVE

Finally, your musical education is opening up to you a new language—the universal language of the emotions.

Human beings are actuated by two things—reason and emotion or instinct. According to the balance of power between these two, in each individual, will reactions to different circumstances be governed. That is why, under given circumstances, you may not do the same thing that I would. And a third person may do something still different from either you or me.

Words are the natural language of reason. Reason is something that one can figure out and express in clear, concise thought.

But emotion is an entirely different matter. Emotion cannot be expressed in words. True, words can excite emotion, but they can never exactly define it. Prove that assertion for yourself in this way. What is love? You can tell many of its attributes. You feel instinctively what love means in your own life. But you cannot give a satisfactory definition of it. And you have no assurance that love means the same thing to me that it does to you. Indeed, in all probability, it does not.

And so it is with every emotion. Words fail us when we seek expression. Yet it is incredible that Nature, who has filled our hearts with emotion, should leave us without some language for its expression. And she has not.

Music seeps right into the heart of man. It doesn't stop to go through his head as far as reasoning is concerned. We hear a certain strain of music and we are moved to joy or sorrow, to activity or repose, and all without rhyme or reason. Merely that heart has spoken to heart in the universal language of emotion—Music. Of all the valuable gifts of a musical education, I think this is the best.

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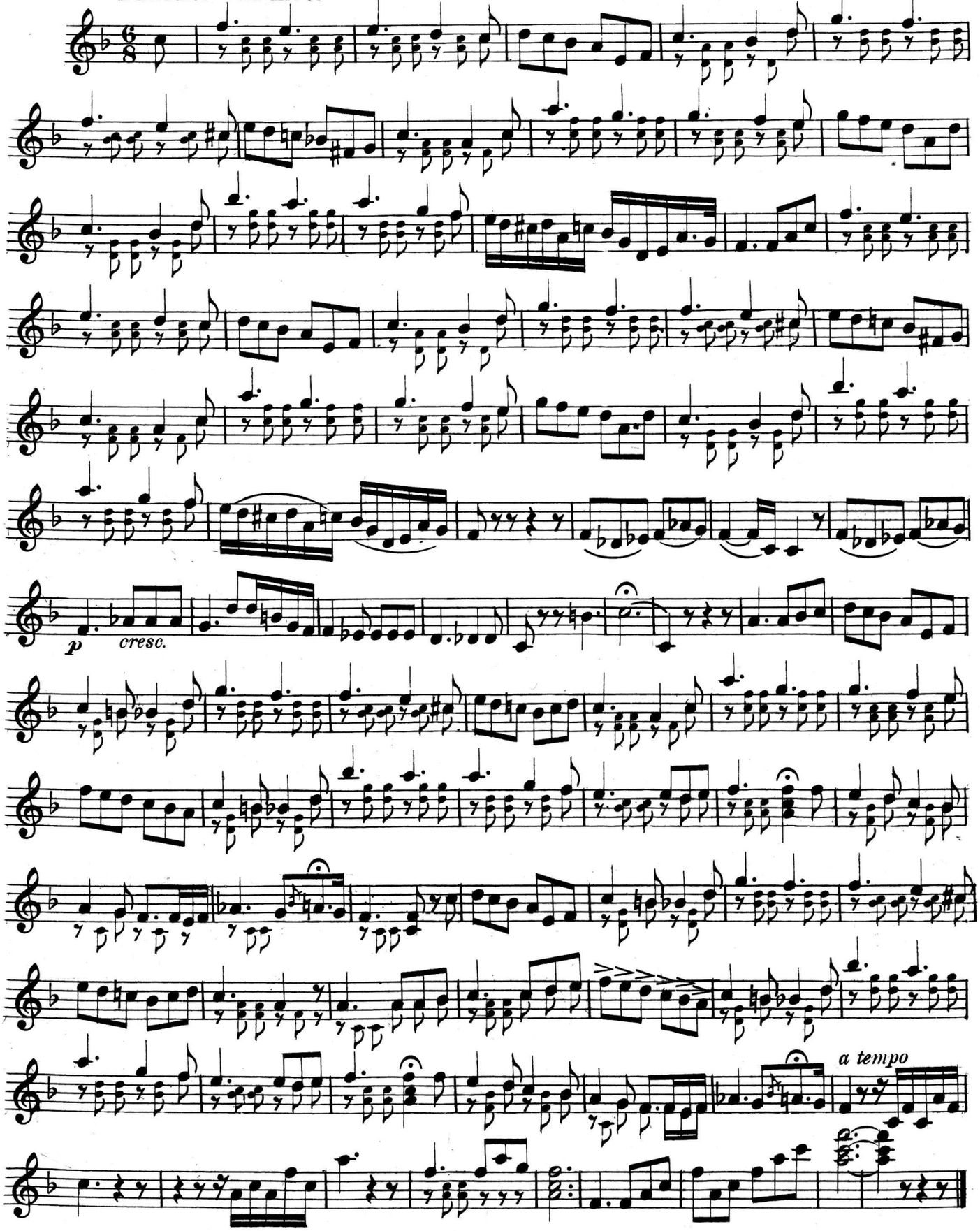
Angel's Sernade

(La Serenata)

Banjo

GAETANO BRAGA

Andante con moto

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BANJO LESSONS 93 and 94.

A PATRIOTIC FANTASIE

I want you to devote two full weeks time to the complete mastery of this special arrangement of popular, patriotic pieces. It is a selection that you should memorize after you have made a careful interpretation of it. The patriotic appeal is a strong one, you know, with many audiences, so you will be able to use this Fantasie many times to very good advantage.

There is nothing really difficult about the music from the technical standpoint, but there is an ample opportunity for you to show what you can do in the way of expression.

ARE YOU GOING TO TEACH?

Within a bare month, now, you will have finished the regular two years course for the Banjo. Just what are you going to do with your Musical Education? Upon satisfactory completion of this study, you should be amply capable of teaching as well as playing, and it is none too early to take up the consideration of this question.

In the first place, are you deeply enough interested in Music to want to teach? It seems to me that you must be. You may not care to make a profession of teaching at once; but think of the feeling of security it gives one to know that wherever he is—North, South, East, or West—he has ever with him a specific knowledge and ability that is readily marketable.

But always remember:—your knowledge must be specific, it must be accurate.

Throughout the entire course, we have exemplified the principles of Banjo technique, in so far as possible—through the use of pretty little pieces and standard selections. This is in accordance with the best thought on the subject of musical training. In teaching, I trust you will follow this same rule. It makes the lessons more interesting. The student feels more keenly and enjoyably his progress day by day. It makes it easier for you to hold your pupils.

It is, however, necessary, from time to time, to insist on the careful mastery of plain exercises. Nothing else will develop the necessary muscular strength and train the fingers to the required degree of dexterity.

Exercises of this sort should be considered always in the light of the learning of a trade, and they should, therefore, be worked over until the technique is absolutely perfect to the very finest degree. Insist that your students enter into what exercise work you find it necessary to give them whole heartedly. What would happen if a doctor were content to set a broken arm ALMOST right? Perhaps one of the most important points is the insistence that the exact location of each and every note on the instrument be completely learned under each new position as it is taken up. A thorough knowledge of all of the positions is a tremendous aid to easy, rapid playing. And it isn't much of a job to learn each new position if one just puts his mind to it.

Always remind your students that in reality, exercises are not, in themselves, either uninteresting or distasteful. The worst that could be said of them is that they are hard work. And that is exactly why they are given. Nothing that is really worth while is easy.

But even on this point, it would be more accurate to say that exercises are concentrated work. You will readily agree that if one expects to play more and more charming selections as his course progresses, he must learn more and more about handling his instrument. If you want to play more pretty pieces, you must do a certain amount of serious preparatory work in order to master them.

Which is easier, and better in the long run? To study a little harder on exercises whose mastery will make dozens of pieces easier, or to slave away week after week on pieces—missing the greater share of their charm and beauty because you do not know the principles involved.

If you will put the question of exercises to your students in this light, you will have little trouble in handling this important point in teaching the Banjo.

And bear this in mind in your own practice and review work—for I certainly trust you will keep up your practice indefinitely. Beautiful pieces are always easier to play after a few minutes spent on scales or exercises, which is one of the basic reasons why we consider systematic review as an absolutely necessary part of all of our courses.

If you decide to teach, I have one more recommendation to make which I am sure will help you. Before you give your first student his first lesson, take up this course again and review it from the very beginning. You will find that each lesson means far more to you than it did when you first started the course. Each paragraph of the instructions will open up to you so that you will see more of the reasons why it was given in just the way it was, and at just that particular time in your course. With these reasons in mind, you will find yourself leading your own students along—step by step—just as you were, making steady progress through easily understood and mastered lessons.

Even if you don't want to teach, at once, you'll find a lot of fun and interest in going right through the entire course again. Try it!

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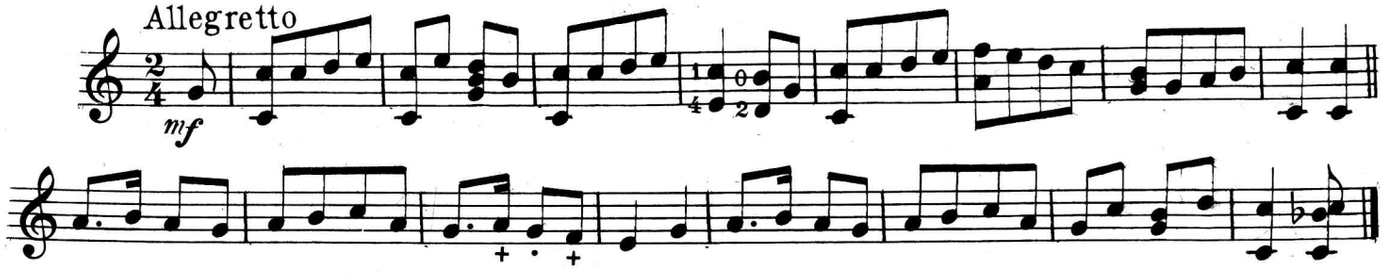
A Patriotic Fantasie

Banjo

Yankee Doodle

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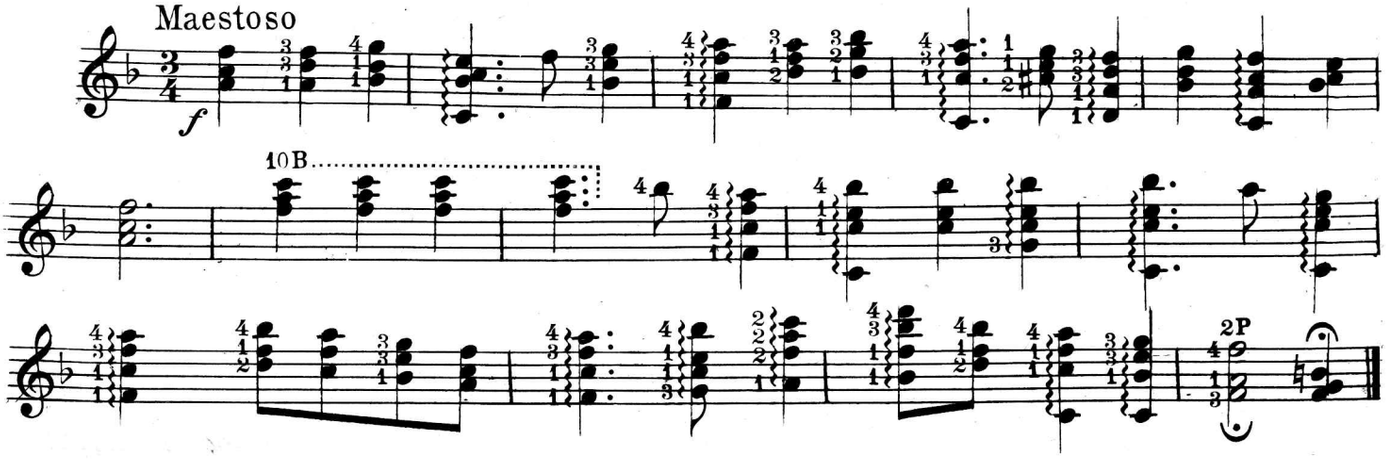
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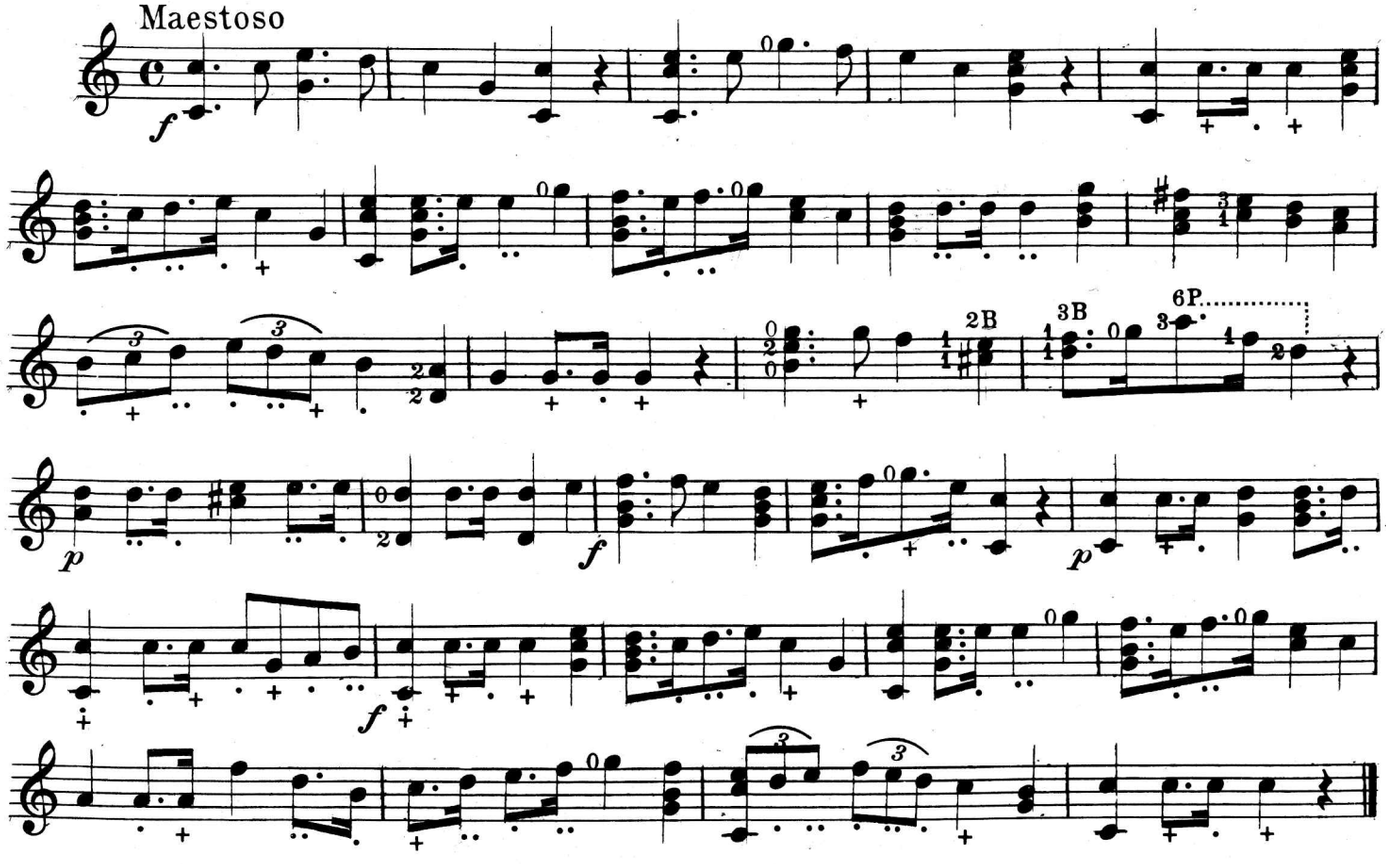
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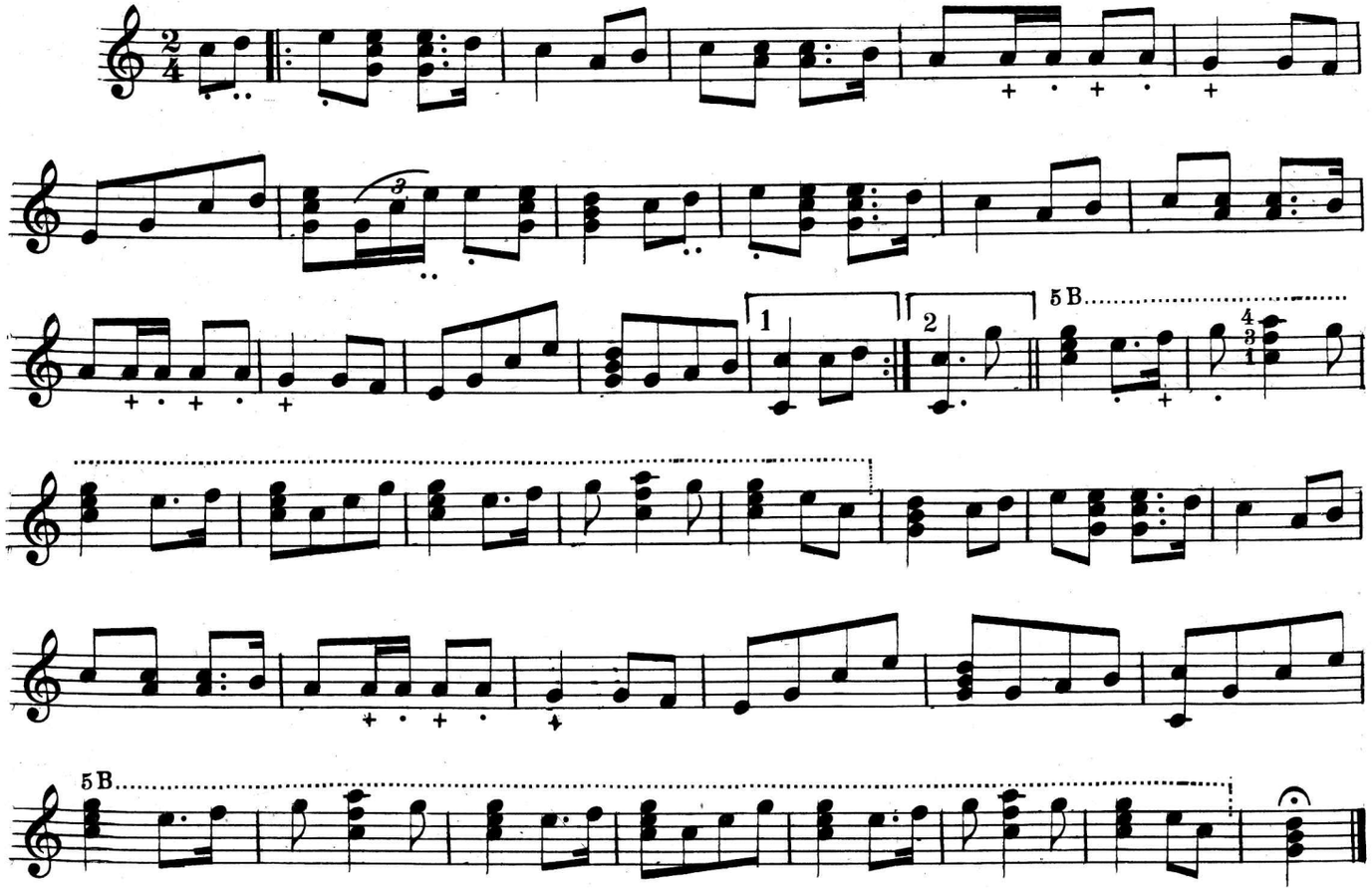
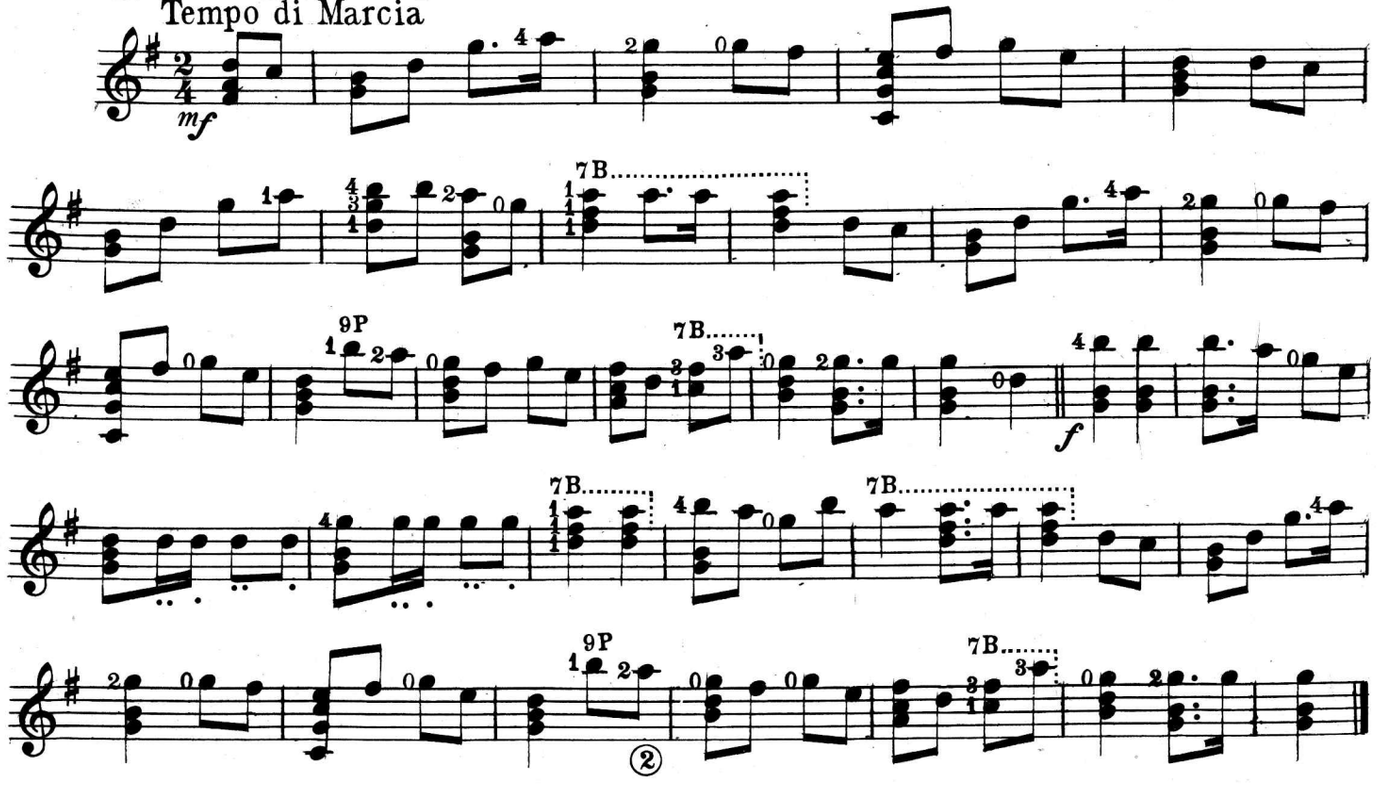
Battle Cry of Freedom

Tramp, Tramp, Tramp

Tempo di Marcia

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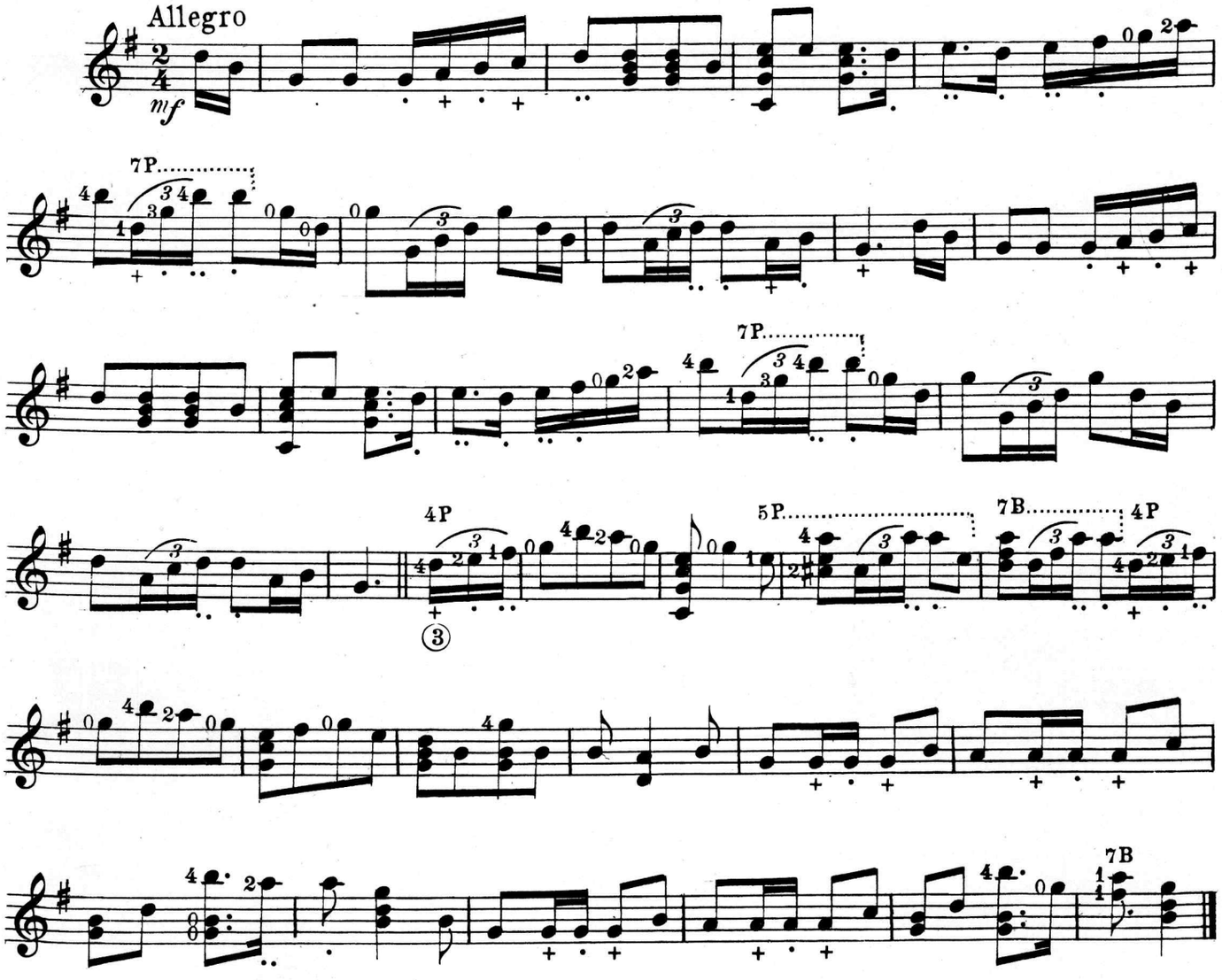
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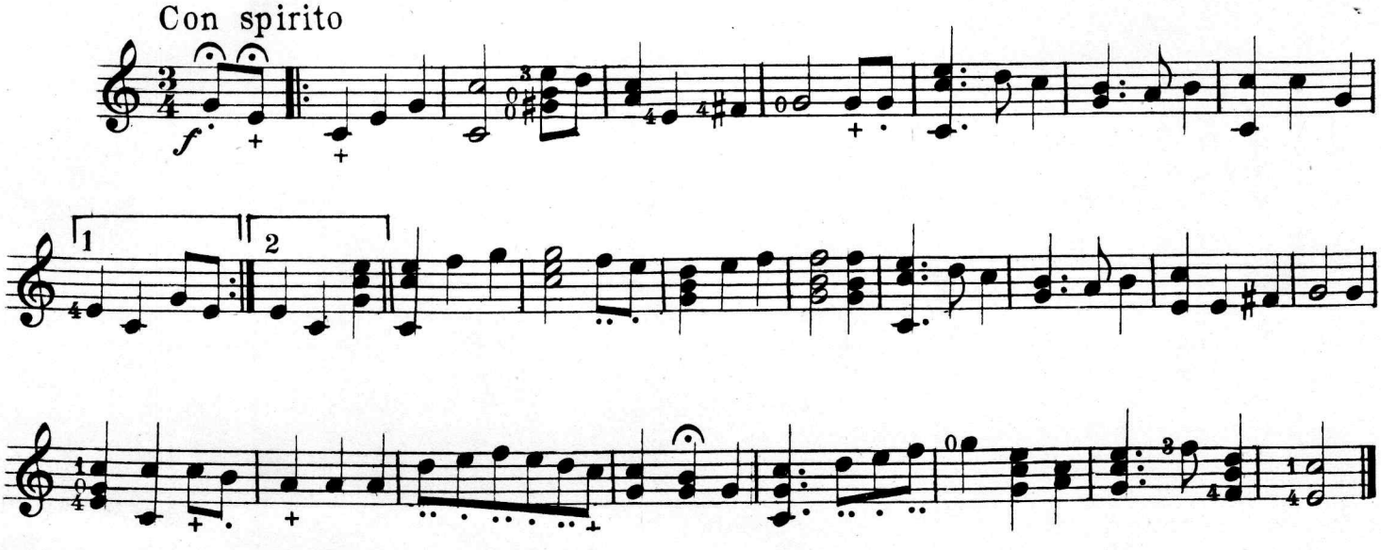
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OPPORTUNITY.

Elbert Hubbard has said "Improve your opportunities. That's the thing! Decide on what you want to do and what you want to be—and go after it! You will win, and those fellows who chase the pee-wee, manipulate the pasteboards, and inhale cigarette smoke will be coming to you for advice, to borrow money, and for passes to the poor house."

You will notice he said "improve" your opportunities. He didn't say anything about grasping them. Opportunity doesn't come to us. It is with us all of the time. Opportunity is dancing on your very door step, and ten to one, you are looking right over her head!

The story is told of a New England chap who worked his way through a mining school. When he got out, he sold the old homestead and went West on a salary of $60 a month to make his fortune. The new purchaser of his farm found in the front gateway of the old stone wall that surrounds so many New England farms a streak of pure silver. The youth had brushed by it thousands of times, and never even thought of the possibility of wealth right under his hand. But the farm turned out to be a mighty profitable silver mine.

Did the young engineer succeed in the West? It is doubtful. Success is a state of mind. It is the ability to improve the opportunity that is right at hand.

You have yours. Do you know what it is? Look around a bit. Use your imagination. It may be in Music, and it may not. I don't know. But I do know that many people have found both fame and wealth through bringing the joy of Music to others.

PSYCHO-ANALYSIS AND MUSIC.

One of the most popular subjects of the day is Psycho-Analysis, and it is an important one because it teaches us to understand ourselves and others better than ever before.

We all have had the experience of forgetting things. They slip our minds for the time, and yet, some particular word or circumstance will bring them back vividly. They were never really forgotten. They had made an impression on our brain at the time they originally happened, and such an impression is never lost.

Where did they go, that we were unable to recall them at will? Science has shown us that mind is of two sorts—the conscious mind wherein are all of the things that we are constantly thinking about; and the unconscious mind which is a great storehouse of all of those experiences and memories that have for the time slipped our memory, as we say.

The unconscious mind, however, plays a very important part in our lives. It is estimated that more than half of our mental activities reside in the unconscious mind.

In this storehouse, are many unpleasant impressions as well as many happy ones. These unpleasant things constantly rankle. They often imbitter our whole lives without our realizing what is the matter at all.

Here, Psycho-Analysis comes to the rescue. Through methods carefully devised by the expert students in this realm, it is possible to uncover these unpleasantries which are causing so much trouble and bring them back into the sunlight of the conscious mind where we can look them over.

As is usual, in the bright light of day, we find that these experiences that seemed so terrible to us at the time, are not so bad, after all. We can laugh them off. And after that, they don't bother us any more.

Music plays a very similar role in life.

Music gives us an emotional outlet for the grief and hurts of everyday life. How important this is in the life of the individual and the community at large is being more and more appreciated. You can see for yourself, what untold agony is spared to one, if under the influence of music he can realize that taking life on the whole, these everyday cares are only petty annoyances. One can let go of them then, and smile happily again.

So music takes on more and more importance in the schools and in the form of concerts and community song festivals.

BLUE BELLS OF SCOTLAND.

It is unnecessary that I give you any particular instructions covering this well known selection. In its present form with the two variations—one in Common Time and the other in 6-8 you will find that you have a popular number for either home or concert use.

It will be wise to go over it slowly at first, and finger the more difficult spots. Then, after you have mapped out the ground work, develop your speed, particularly for the last variation which should go at a brisk, snappy tempo.

Owing to its unusual charm of rhythm and melody, Scottish music has always held an almost universal popular appeal. The devotion of the Scot to home and country and his stout independence are sharply reflected in the folk-songs of the nation. Every historical event, it would seem, was commemorated by the Scots in song.

This would be an opportune time for you to look up several more of the Scotch songs and dances so that you can prepare an evening's entertainment from them, alone.

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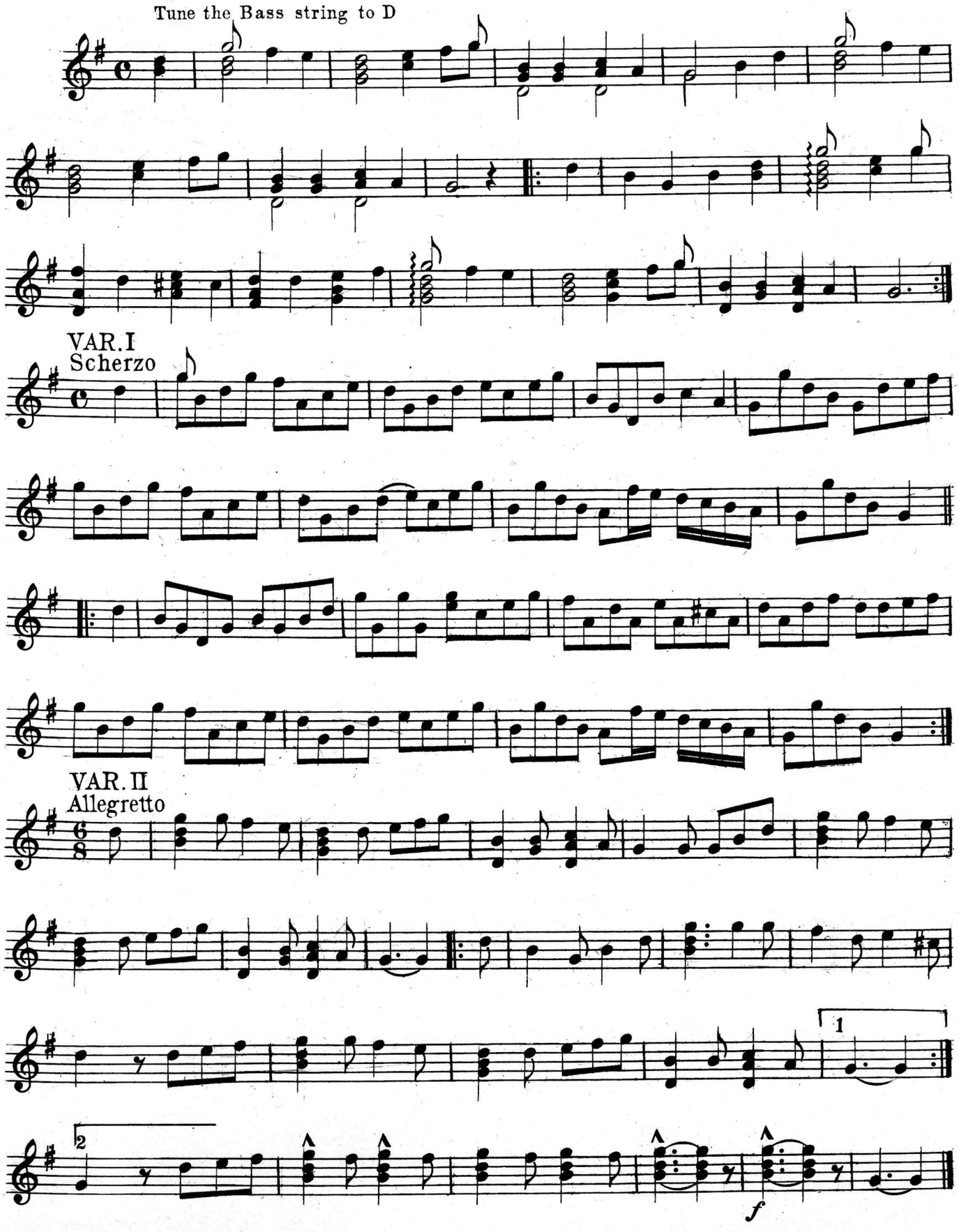
Blue Bells of Scotland

(With Variations)

Banjo

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BANJO LESSON 96.

THE THRILL OF CONQUEST

With this lesson, you complete the work which we consider essential before one is in a position to begin to teach. If you have followed the work conscientiously according to the outline given in these lectures, you are now able to pick up any ordinary piece of music and play it creditably. The mysteries of the great store-house of music are no longer mysteries to you. You hold the key. You have the chart. You are learning where to find what you want, and how to get the enjoyment out of it.

But you have by no means completed the study of Music. If you are a true musician, you never will. There must be constant growth, constant unfoldment. Do not neglect your daily practice. Remember, you can't stand still. You mustn't slip back. There is nothing to do but to go on. Your whole future and reputation depends on your continued progress.

We are sometimes inclined to consider "learning" as a disagreeable process, because we think that it is hard work to study. But in reality, learning is one of the most natural things we do. Indeed, it is the foundation of all of our pleasure and enjoyment.

The tiny baby is curious to learn just what his feet are. And for an hour at a time he will play with a chubby foot, cooing, and getting his toes in his mouth if he can possibly twist himself around so as to manage it.

All childhood is a continuation of the learning process. We learn to walk, not because we are especially urged to, but because we naturally want to do so. We learn to talk without unpleasant effort. We are curious to see what different things taste like. We like to smell things. We are always on the lookout for whatever is new, and different.

Most children love music. It is a natural taste. Round the hurdy gurdy will be found a swarm of youngsters prancing—dancing in their own devised ways—in rhythm with the music. And even the littlest tots sing about at their play.

It is this inborn love of music that you are cultivating now. You are learning to express the secret longing of your heart in the harmonies you play. Could anything be more fascinating or interesting? And when we are learning about things that interest us, it is never a task. It is ever a pleasure.

The instinct for learning has been the basis of all art. There have been, from the very inception of written language, those who loved to write. Before there was any such thing as writing, there were bards and minstrels who went from community to community telling their stories and singing their songs. And they were always sought after, because they brought new ideas. They stirred their hearers with remarkable accounts of daring and victory.

When we hear such things—when we read thrilling stories—we naturally feel in our innermost selves as if we were living those wonderful experiences over again ourselves; as if we were learning about them first hand.

In a story, we merely read the words. We get the impression entirely through our eyes, but the brain must translate the words for us so that we can imagine the scene and experience. When we see a play at the theatre, however, we not only hear the words spoken, but we also see the movements or "business" of the actors. We are getting the story through two senses — sight and hearing.

In the newest art of portrayal, the motion picture, we see the action of the artists on the screen, but we do not hear them speak. This is offset, to a degree, by the printed words that are thrown on the screen from time to time to explain the action.

But in the portrayal of motion pictures, MUSIC is almost as important as the pictures themselves. Indeed, in the spoken drama it has long been the custom to work in soft music in the most thrilling parts of the play. Why? Why, because music gets to the very soul of us quicker than any other thing. We are swayed by it, and without being able to analyze our emotions, it is evident that we have heard aright its message and understood it.

But most wonderful of all combinations of art is, perhaps, Grand Opera. Opera is musical drama. It presents not only the words of the story with the accompaniment of musical instruments, but the words themselves are sung. The principal actors have solos, or duets, or trios or whatever the plot demands. And there is also a chorus which gives explanatory matter, very often, between the parts of extreme action by the more important characters.

Much of the greatest music of the world has come from the operas. Year after year, hundreds of singers are practicing hours upon hours each day in the hope of some day singing in Grand Opera. Year after year, great crowds flock to the opera houses in all parts of the world to hear these masterpieces, never tiring of the well knownairs; always finding fresh thrills and joy in the oft-told tales.

It seems very fitting to me that we should close this course with two very attractive Opera selections.

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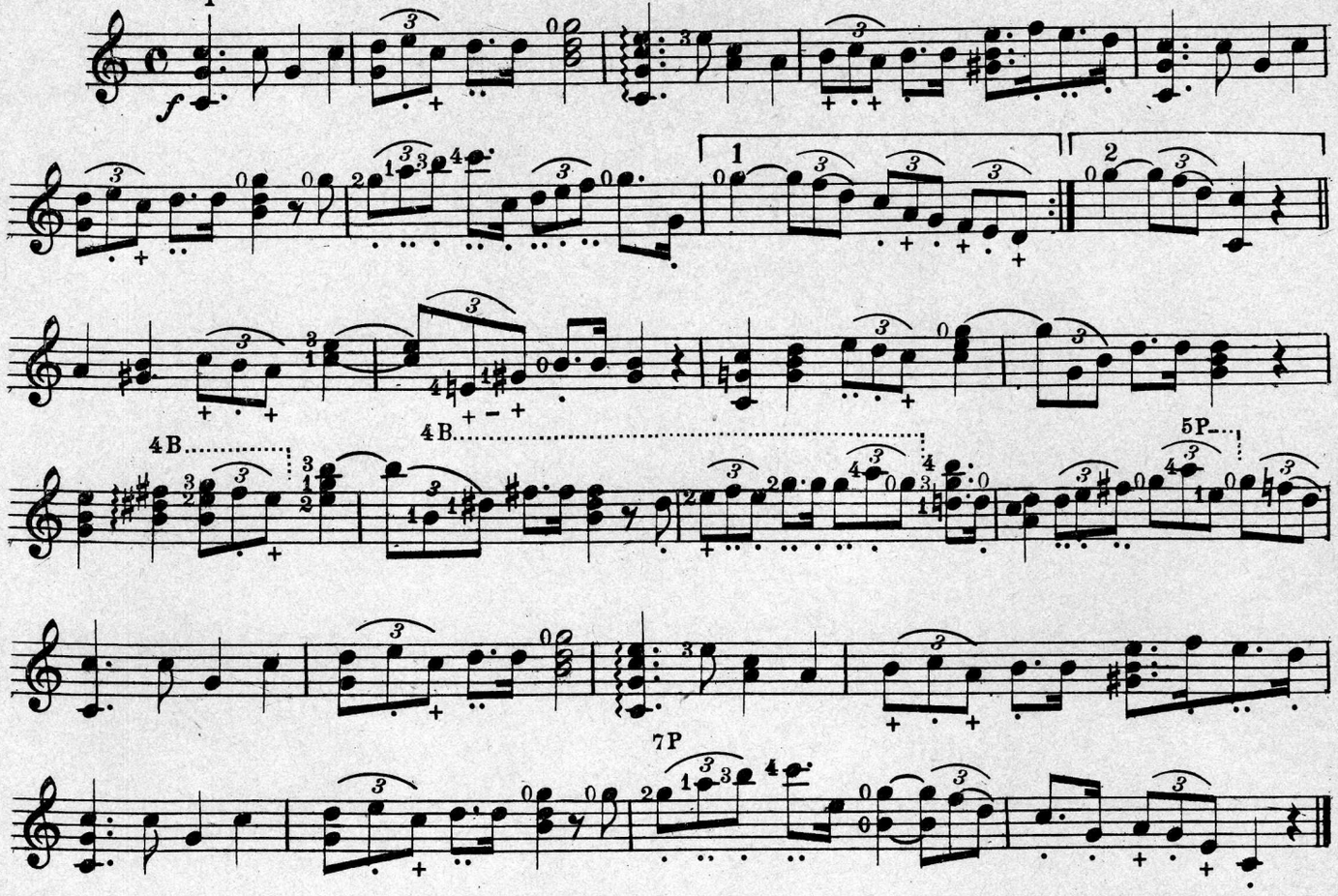
Soldier's Chorus from "Faust"

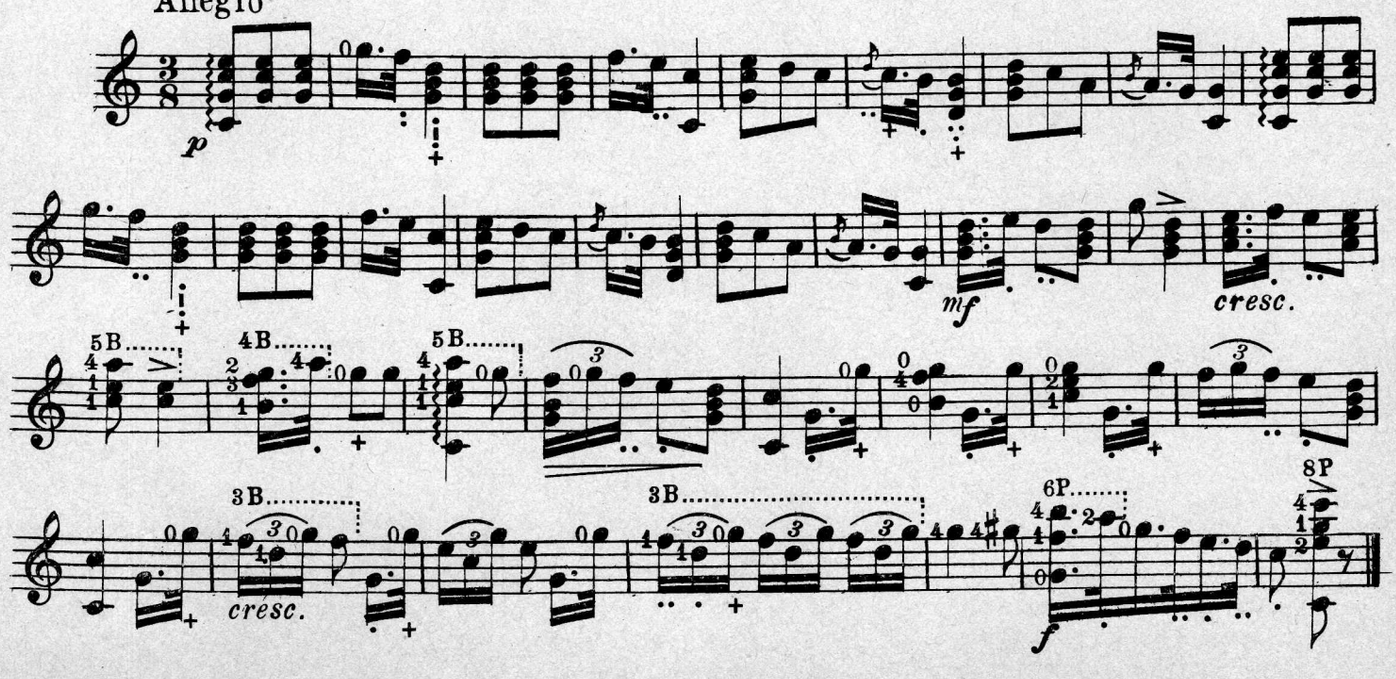
Banjo

Tempo di Marcia

GOUNOD

La Donna e Mobile

(Rigoletto)

VERDI

Allegro

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